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## FOURTH OF JULY MATINEES AVERAGE \$1575 PER ATTRACTION

**Nine Legitimate Theatres Gave Extra Performance That Was Well Attended, Although the Night Business Fell Off At All Houses—Vaudeville and Pictures Also Good**

The Fourth of July holiday, on Monday of this week, found nine first-class Broadway houses bidding for extra coin through the medium of an additional matinee. Nor did they fare so badly either. In fact, they did mighty well when it is considered that their collective receipts on the extra performance aggregated \$14,175.

This means that the nine shows that played an extra matinee, each got an average of \$1,575, which is good business on a matinee, especially during the first week in July, an off month for legitimate attractions in general. However, all things considered, but mostly the fact that such a large number of people were out of town, the weather was extraordinarily favorable for a good afternoon's business. Could the managers have anticipated such favorable weather, it is more than likely that a larger number of matinees would have been given. As it is, less than half of the first-class attractions gave a performance.

The following is a list of the shows that played an extra matinee, the theatre in

which each is housed and the amount each played to:

"Cinderella on Broadway," Winter Garden, \$2,680; "The Night Boat," Liberty Theatre, \$2,515; "Irene," Vanderbilt Theatre, \$1,806; Ed. Wynn's "Carnival," Selwyn Theatre, \$1,750; "Lightnin'," Gaiety Theatre, \$1,500; "As You Were," Central Theatre, \$1,150; "Lassie," Nora Bayes Theatre, \$1,110; "Not So Long Ago," Booth Theatre, \$1,000; "The Storm," Forty-eighth Street Theatre, \$650.

Strangely enough, however, the evening's business at most of the theatres, including those that gave a performance in the afternoon, took an appreciable slump. This is attributed by the managers to the large number of people that left town, and, because of the coolness of the evening, to the preference of the out of town visitors for walking and visiting places of interest.

Vaudeville, burlesque and picture houses report good business at both matinee and night performances.

### REVELLE BENEFIT RAISES \$1,900

CHICAGO, ILL., July 5.—The benefit given Nellie Revelle at the Woods Theatre, Sunday, under the supervision of J. J. Rosenthal, netted the cause \$1,900, which has been forwarded to New York. The program ran through speedily and was handled, back stage, by Jimmie Bell, stage manager of "The Passing Show." Walter Davidson directed the orchestra.

The program had Ted Lewis, followed by Bill Pruitt, Kathryn Osterman, four Marx Brothers, Kyra, Miller and Mack, Avon Comedy Four, Four Haley Sisters, Frank Devoe and Harry Hosfore, Paul Gardner, Frank Perry, J. Gould and Winona Winters, Al Herman, Lon Hascall, Frisco & Loretta McDermott and Harry K. Morton, and Zella Russell.

Edmund Breeze ended the proceedings with a talk, telling who Nellie Revelle was, what she did and thanking all for their support in so worthy a cause.

### "FRIVOLITIES" DOES \$15,000

San Francisco, July 5.—The first week's receipts of Anderson's "Frivolities" at the Casino reached \$15,000, which was not up to the expectations of the management.

However, the second week shows a vast increase in the advance sale and, together with the Democratic convention here, will see capacity houses.

### CLEVELAND I. A. T. S. E. DEMANDS

Cleveland, July 6.—Local stage hands have submitted to managers, here, demands for an increased wage scale for next season. The increase is estimated at about twenty-five per cent. Boss stage carpenters, electricians and property men ask \$50 a week, while assistants and flymen demand \$47.50. The local managers' agreement with the stage hands terminates September 1, next.

### HAD DELEGATES GUESSING

SAN FRANCISCO, July 3.—Ralph Faulkner, the vaudeville actor, took part in a clever stunt put over by Marshall Neilan at the Democratic National Convention here on Tuesday.

A young riot was precipitated among the delegates, when an automobile, loaded with supposed secret service men, pulled up in front of the Convention Hall, for the delegates were ready to swear that the man guarded by the "detectives" was President Wilson.

Later on it was learned that the dead ringer for the President was Faulkner, who appeared with a streamer reading, "The Democratic Convention is open for all. GO AND GET IT," which is the title of Neilan's new picture.

### BOSTON MUSICIANS KICK

BOSTON, July 5.—The Boston Musicians' Protective Association today filed protest with the local Central Labor Union against the action of the Massachusetts District Commission in awarding contracts for summer band concerts to alleged unprofessional and amateur players.

Through the Central Labor Union, union musicians hope to bring pressure to bear upon affiliated bodies to secure the censure of any of their members who may be playing as a sideline in any of the non-union bands that were awarded contracts.

### BOOST CABARET FEE

ATLANTIC CITY, July 5.—An amendment to the Mercantile Ordinance has been adopted by the City Commission boosting the license fee for cafes and cabarets to \$150.

### FRAZEE SENDING SHOW OVER

H. H. Frazee is planning to send a company to London to present "My Lady Friends" there.

### PLAN SECOND 'SWEETHEART SHOP'

Edgar MacGregor is shortly to start rehearsing the cast for a second company of "The Sweetheart Shop," the MacGregor-Patch musical production, which is having a successful run in Chicago.

It was originally intended that the piece should close in Chicago the latter part of this month and be brought here to open August 2 at the Knickerbocker Theatre. But the show began to achieve such good financial returns in the Windy City, following the first week of its opening there, that the plan to bring it here early in August was abandoned.

However, "The Sweetheart Shop" will probably come into New York the latter part of August or early in September, the present plan being to house it at the Knickerbocker, and the second company, which will be definitely assembled by the first week in August, will be sent on tour in the larger cities west of Chicago. It will probably open in St. Louis, the home town of one of the principal backers of the show.

It was also learned this week that the musical version of "A Pair of Sixes," which MacGregor plans to produce next fall, will be adapted by Otto Harbach and Louis Hirsch, the former of whom will adapt the book and write the lyrics while the latter will provide the score. Julian Alfred, in all probability, will stage the musical numbers.

### RAIN NOT "ACT OF GOD"

An opinion handed down by the Actors' Equity Association last week to managers of tent attractions, sets forth that climatic conditions resulting in rain fall are not an "Act of God," unless the storm is of sufficient violence to render the tent unfit for performances. This ruling is the outgrowth of numerous complaints and queries from actors appearing in tent shows as to whether or not managers of such attractions have the right to deduct salaries when rain storms result in a calling off of performances.

There are said to be several thousand actors appearing in tent shows throughout the country. Of this number, about ninety per cent belong to the A. E. A. For the most part such attractions are booked out of Chicago or Kansas City. Performers are signed under a Summer stock contract. In view of the increasing popularity of the tent shows in the South and West, Frank Gilmore will soon make a tour of the field to study the outdoor showman's business methods. Their yearly net earnings are estimated at from \$25,000 to \$40,000.

### P. M. A. DEFINES REHEARSALS

Public performances at which admission is charged may no longer be construed as dress rehearsals, according to a resolution adopted by the Producing Managers' Association last week in an effort to lessen the number of complaints brought by members of the Chorus Equity.

Members of the chorus organization have, on several occasions complained against the managers, contending that the latter have deducted salary for public performances following their engagement with a working company, construing such performances as dress rehearsals.

The resolution, as contained in a letter to Dorothy Bryant, executive secretary of the Chorus Equity, seeks to put an end to these complaints.

### "JANE CLEGG" AVERAGES \$5,200

"Jane Clegg," which opened at the Garrick Theatre February 23 last and, though scheduled to close the middle of last month, is still running and earning money for the Theatre Guild, which produced it, has played to approximately \$98,800 on the nineteen weeks it has, thus far, held forth. This means that the play's average weekly receipts have amounted to \$5,200.

And, while the Theatre Guild has not realized a very large profit on this particular play, when it is taken into consideration that the organization's affairs are conducted on a co-operative basis, the players drawing a substantial weekly salary and dividing the profits at the end of the season, the financial results achieved thus far from "Jane Clegg" have been very satisfactory.

Not only that, but, for the second year in succession, the Theatre Guild has produced a dramatic play which was one of the hits of the season, and, unless the indications regarding "Jane Clegg" are wrong, continued to run through the hot weather. Last year the Guild produced "John Ferguson" and it had the distinction of being the only dramatic play that continued holding forth through the Summer, except that it moved to the Fulton Theatre during the latter part of its run.

The regular season of the Theatre Guild begins next October. Its program calls for the presentation of five plays during the season. Should a lack of patronage force "Jane Clegg" to close at the Garrick within the next few weeks, it is planned by the Guild to either rent the theatre out or else try out several new plays before the beginning of the regular season.

The opening play which has been announced for next October is Bernard Shaw's "Heartbreak House."

### NEW IRISH MOVEMENT

A movement to cement the different units into which the Irish players of New York have split, into one solid, compact body, and establish an Irish Theatre on a purely commercial basis, was being started early this week by Joseph Lawren, with offices in the Candler Building. The idea is to first open in New York and, when a theatre is in good running order here, to either send companies on tour or establish similar companies in other cities of importance.

The Irish Players, on Saturday night, closed a week's engagement at the Thirtieth Street Theatre, where they played to about \$3,000 on the week. They had only recently split with the Celtic Players and these two bodies are to form the foundation of the new movement, it is said. Their troubles, it is said, were mostly temperamental and, had the company been organized on a sound commercial basis, could have all been ironed out.

When the new idea is developed sufficiently an effort will be made to have George Bernard Shaw, Lady Gregory, William B. Yeats and others do some plays especially for the theatre.

### WOLFORD TRAVELING IN WEST

San Francisco, July 2.—Arnold Wolford, of Darcy and Wolford, play brokers of New York, is in San Francisco, accompanied by his wife. He is making a tour of the West consulting with managers of stock houses. He, so far, has made arrangements with Cunningham and Davis to lease them a number of new and successful plays for the Republic Theatre.



## PARKS AROUND NEW YORK ALL DOING GOOD BUSINESS

**Luna, Steeplechase, Palisades, Olympic, Starlight, Report Big  
Crowds Despite Raised Admission and Prohibition—  
Concessionaires Also Are Cleaning Up**

That this Summer will prove to be a record one for amusement parks in and around New York, seems to be indicated by the comparatively large receipts being taken in thus far at all of them. This, too, despite the bad weather that has prevailed, for the most part, since the parks opened for the season last May.

Receipts, this year, it is expected, will be heavier than ever before because admission prices have been raised at most of the parks, in some daily, while in others the increase is effective on Sundays and holidays only. Another reason is that the amusement parks seem to have gained a new hold on the general public. It is also claimed that prohibition has tended to increase the public's interest in amusement parks.

At both Luna and Steeplechase Parks, Coney Island, the volume of business during the first seven weeks of this season has been greater than over a like period at any time in the last seven years.

Last Sunday, at Luna alone, the paid admissions totaled 107,000. And, since the admission price this year has been raised from 11 to 20 cents, including the war tax, the gross receipts from admissions alone totaled \$21,400. The previous Sunday, the admission receipts totaled \$19,200. These receipts are vouched for by Herbert Evans, Luna's park manager, formerly a member of the cast of Cohan and Harris's "Three Faces East" and who is under contract, he says, to E. Lyall Swete to appear in "Mecca", when that production opens here next fall.

There are also a number of free attractions at Luna this year which help to increase the patronage. For example, Arthur Pryor and his band are giving free concerts daily. There is also a free circus, consisting of eight acts, which is given at a weekly cost of \$2,800. The acts are: Robinson's Military Elephants, Mme. Vortex, Mme. Berzac's Royal Pony Circus, Dolores Vallecita's Leopards, Beckwith's Lions, Helkevis's Fire Divers, Dan O'Brien's Hippodrome Clowns.

In anticipation of a good season, there are thirty-eight concessionaires and twenty-seven privilege holders holding forth at Luna thus far this season, a greater number than ever before, the former paying the park a percentage as much as 75 per cent in some instances, of their gross receipts, while the latter operate on a strict rental basis.

Last year it is said that Luna earned \$150,000 on the season, but this year it is expected that the net earnings will total \$375,000.

George C. Tilyou's Steeplechase Park, Coney's oldest and largest amusement park, seems to be undergoing the most successful season in its history. Here, too, the price of admission has been increased this year. Last year the combination ticket cost the purchaser 55 cents including the war tax, but this year the price has been doubled, the double scale, however, prevailing on Sundays and holidays only.

The amusement park conducted by the Schenck brothers on the Palisades is drawing upwards of 50,000 people on Sundays. A big feature at this park is the swimming pool, which has paid enormous profits from the very beginning. The price of admission has been raised at the park this year from 11 to 15 cents, including the war tax, and it is expected that this park's earnings will increase double over what it was last year, a banner one in its history.

There are two other amusement parks in New Jersey that report excellent business thus far this season. They are Olympic Park, near Irvington, where the Aborn Opera Company is the principal feature, and Hillside Park, near Belleville, where free vaudeville and movies are the feature. Both charge ten cents ad-

mission and the weekly crowds that have patronized them thus far average upwards of 50,000 for both.

Starlight Park, in the Bronx, operated by the Bronx Park Exposition Company has been getting an average of 50,000 people within its portals on each of the seven Sundays it has been open thus far. Besides free acrobatic and aerial acts, changed every Wednesday, there is a huge swimming pool in the park that is its most attractive feature.

Despite the good business amusement parks are doing, the various restaurants in the locality of each park, especially those in which liquor was formerly sold, report that business is off. In some places, well known, like Stauch's in Coney Island, there have been weeks during the present season, it is reported, when business fell off 75 per cent. This, too, despite the fact that very high prices are being charged for soft drinks. This latter is the cause, it is said, for a decrease in business at some of these places.

On the other hand, it is reported that Feltman's, in Coney Island, did a record frankfurter business a week ago last Sunday, when the day's receipts on this item of food alone is reported to have totaled \$7,000, which means that 70,000 frankfurters, at 10 cents each were sold.

### AFTER CENTRAL PARK SITE

It is reported that the Shuberts are negotiating for the site of the Central Park Riding Academy, at Seventh Avenue and Fifty-ninth Street, which they will utilize for the time being as a storehouse for their theatrical productions.

Later on, it is said, when building conditions become more normal, a large auditorium designed to house the same class of attractions as Madison Square now houses, may be erected on the site. A regular theatre, if the Shuberts are interested in the construction of the reported auditorium, will probably be included.

### JOSEPHINE DRAKE ASKS DIVORCE

Josephine Drake, who, in private life, is Mrs. Josephine Teller Lambert, wife of Major Oliver Cavan Lambert, is suing him for divorce on the grounds of cruelty and alleging that she found him with a pretty nurse in an apartment on 58th Street.

Major Lambert had been an actor prior to the war, when he enlisted in the British army. They were married last November and a few months later she sued for separation, the suit being superseded by the divorce action. Mrs. Lambert claims that Lambert earned \$600 a week as an actor and has a large bank account.

### HUSSEY SHOW GOING TO CHI.

Jimmy Hussey's new revue, "Tattle Tales," opens at Cohan's Grand, Chicago, August 9, after a try-out at Rockaway. The book is by Hussey and the lyrics and music by Howard Johnson and Archie Gattler. The piece is in two acts and sixteen scenes.

Will Smith is directing a large cast of players which includes Rae Samuels, Diamond and Girlie, Keegan and Edwards, Joe Browning, Jean Tennyson, William Wordsley, Clarke and Bergman, Stanley and Birnes and a chorus of thirty.

### LEFT \$500 ESTATE

Katherine Herbert, who, for several seasons, had taken part in productions with her husband, Joseph W. Herbert, Jr., of the Harry Watson Company, when she died, intestate, at the Misericordia Hospital, June 22, 1919, left an estate "not exceeding \$500" in personal property, according to her husband in his application for letters of administration upon the estate filed in the Surrogate's Court last Saturday.

### STEAMSHIP RATES RAISED

Two events of importance to theatrical people going abroad took place during the past week, one being the announcement that, beginning July 1, the fee of \$2 for a passport would be raised to \$10, and the other the announcement by the large steamship companies of passenger rate increases.

Rates on ocean liners have been increased \$15 for first cabin passengers, and \$10 for second cabin. Notice of such advance followed a meeting of the North Atlantic Passenger Conference and the new scale is now in effect on the American Line, the Red Star Line, White Star Line, Cunard Line, Holland-America Line and French Line.

The passport increase went into effect at this port on June 28. Because of the fact that applications submitted at that time would not have been approved in Washington and returned to the applicants before July 1, the increase at more distant ports went into effect at proportionate dates. For this reason the increase was made retroactive.

The new schedule rate for first class passage averages about \$230. A high toll is exacted of those desiring to travel in the best accommodations of the de luxe steamships. On *La France*, for instance, a cabin de luxe, with private bath, is \$800 for one person and \$800 for two. The company charges \$2,800 for a palatial suite of two bedrooms, a dining room, drawing room and private bath. Four may be accommodated for this price.

Following are the minimum first class rates established during the past week:

White Star Line—*Olympic*, \$245; *Adriatic*, \$225; *Baltic*, \$210; *Cedric*, \$210; *Celtic*, \$210.

American Line—*St. Paul*, \$135; *Philadelphia*, \$135; *Kronland*, \$195; *Finland*, \$195; *Zeeland*, \$195; *Lapland*, \$205.

Cunard Line—*Aquitania*, \$240; *Mauritania*, \$238; *Kaiserin Auguste Victoria*, \$227.50; *Imperator*, to French ports, \$249, to British ports, \$234; *Columbia*, \$180; *Vasari*, \$196.50.

French Line—*La France*, \$245; *Lafayette*, \$185; *La Lorraine*, \$180; *La Savoie*, \$180.

### WILMER HAS TWO SHOWS

Wilmer and Romberg have two new musical plays which they are preparing for production next fall. The first, scheduled for presentation the latter part of August, is called "Oh, George!" Robert Baker and Edgar Smith wrote the book, Alex Gerber is responsible for the lyrics and Sigmund Romberg composed the score. It will be placed in rehearsal within the next three weeks, with the following principals already engaged: Marie Flynn, Anne Sands, Ina Hayward and Clarence Harvey.

Following the launching of "Oh, George!" the firm will place in rehearsal "Three Kisses," a new musical play by W. Cary Duncan, responsible for both the book and lyrics, the score being by Sigmund Romberg. Virginia Smith is the only principal thus far signed for the piece.

"The Magic Melody," Wilmer and Romberg's initial production, which ran here last season at the Shubert Theatre, is scheduled to re-open September 6 in Buffalo, with Tom McNaughton and Flavia Arcaro the featured principals in the cast. This show will wend its way westward to Chicago, where it is slated for a run.

### "DON'T TELL" OPENS AUG. 30

The new Scottish play, "Don't Tell" by Graham Moffat, author of "Bunt Pulls the Strings", brought to this country by William Morris, will open at Ottawa, August 30th.

After several weeks on the road, the play will be brought into New York. Mr. and Mrs. Graham Moffat, Miss Winnifred Moffat and most of the original members, will be in the cast.

### JOHN MCORMACK SAILS

SAN FRANCISCO, June 26.—John McCormack sailed for Australia on the steamer *Ventura*, which left San Francisco June 22nd, on the first leg of his world tour. He gave his farewell concert in the Exposition Auditorium Sunday afternoon, June 21st.

### CLAIMS \$1,150 COMMISSIONS

Claiming that the Costello Theatre, in Fort Washington Avenue, was leased for a period of fourteen years at an aggregate rental of \$115,000, as the result of his efforts, Henschel E. Levy, through his attorney, William H. Chorosh, has brought an action in the City Court to recover \$1,150, which, he alleges, is due him in commissions on the transaction.

Henschel is suing the Fort Washington Theatre Company, Inc., which owns the theatre, and Frederick W. Anderson, who, it is alleged, owns or controls the entire capital stock of the defendant corporation. In his complaint Henschel alleges that he was engaged last April to find a lessee of the theatre or a purchaser of the corporation's capital stock. Last May, he alleges, as a result of his efforts, the theatre was leased to Charles Schwartz for a term of fourteen years.

He claims he has received no commissions on the transaction and that he is entitled to one per cent of the aggregate amount that figures in the deal.

### TAYLOR, TRENTON, TO PASS

TRENTON, June 28.—The Taylor Opera House, oldest playhouse in this end of the State, is to be razed following July 15, when it will close its doors forever. On the site will be erected a new, modern combination vaudeville motion picture house, at a cost of \$600,000. Backing the enterprise are Frank Storrs and Walter Reade, the latter better known as Walter Rosenberg.

It will take about six months to build the new theatre. H. W. McElfatrick is the architect. Reade recently got into a row with the population here when he referred to them as "hicks" and "hay-seeds."

### JOLSON BACK THIS WEEK

Al Jolson is expected back from the coast this week. He left Los Angeles last Wednesday, according to telegrams received here by a few of his intimate friends, and may stop over in Chicago for a few days.

Shortly after his arrival here he will begin work on his next show, which will probably be placed in rehearsal the latter part of August. Besides writing several scenes, Jolson has also written several new songs in collaboration with D. G. "Buddy" De Sylva, who, last week, renewed his contract with the T. B. Harms, Francis Day and Hunter music publishing concern.

### CHANGES MEETING SCHEDULE

The council of the Actors' Equity Association during the months of July and August will meet every alternate Tuesday, according to announcement made early this week. Prior to July first, the council had met every Tuesday and will continue to do so again, beginning the first of September.

### KLAW GETS PLAYS

Marc Klaw, now in Europe, has secured the rights to "Cook," a comedy by Jerome K. Jerome, "The Little Dutch Girl" with music by Emmerich Kallman and a Russian play which he expects to first produce in London, entitled "Sonia."

### WYNN SHOW CLOSES AUG. 14

The Ed Wynn show, at the Selwyn Theatre, will remain at that house until August 14. Two days later it is scheduled to open at the Illinois Theatre, Chicago, the booking for which was arranged last week through the K. and E. office.

### "OLD HOMESTEAD" OPENS AUG. 16

Augustus Pitou's production of Denman Thompson's "The Old Homestead" will open August 16th in Newburgh, N. Y., and commence its thirty-fourth annual tour. William Lawrence will appear in his old part of Uncle Josh.

### DALY SIGNS COHAN CONTRACT

George M. Cohan has taken Arnold Daly under contract for the coming year, but, as yet, the details regarding the play in which he will be starred have not been decided upon.



## SHUBERTS MAKING DEAL FOR PARSONS' THEATRE, HARTFORD

Want to Use House for Opening of New Shows, and If Fail to Close for House, Will Build New Structure

HARTFORD, Conn., July 3.—The Shuberts, it was learned here today, have practically completed negotiations whereby they will acquire, through purchase, Parsons' Theatre. The deal has been pending now for almost a month and its consummation might have been announced were it not for the reluctance of Herbert C. Parsons to part with the house, which he owns and manages.

Parsons' Theatre is the only one in this city which houses first-class legitimate attractions. It is being booked by the Shuberts under a contract with its owner which still has several years to run.

However, because of its proximity to New York, the Shuberts have been anxious to own a theatre in Hartford for a long time. For they consider this city the most advantageous out-of-town locality in which to present a new play. Thus, it is known that, following several refusals on the part of Parsons to part with the house, the Shuberts entered into negotiations with several local real estate agents for the acquisition of a site on which they planned to build a first-class house. The only reason that they failed to close on a site was because of the unsettled building conditions that prevail at present.

In admitting that the deal with the Shuberts is pending, Parsons stated, among other things, that "obviously a duplication of the same kind of productions in a city of this size did not seem advisable from a business standpoint."

Parsons will probably continue as manager of the house after its acquisition by the Shuberts, if the deal goes through.

The history of Parsons' Theatre dates back to 1896. Herbert C. Parsons has been

proprietor and manager from the beginning. His original idea that Hartford could and would support a theatre devoted to first-class attractions has worked out satisfactorily, and each season finds the clientele for this grade of entertainment increasing.

On April 1, 1896, the playhouse was opened with a performance by DeWolf Hopper and his company in "Dr. Syntax," a musical comedy. From the "one-night stand" class of 1896, Parsons' has advanced until now a majority of the bookings are made for three days or a week. Many prominent producing managers have sought the local playhouse for "first night" performances of their new productions. In this way, such successes as "Little Johnny Jones," "Get-Rich-Quick Wallingford," "Broadway Jones," "Seven Keys to Baldpate," "The Yankee Prince," and "The Miracle Man" were first offered here.

Since 1905 the seasons at this playhouse have been continuous with the exception of the summers of 1915 and 1916, summer stock companies presenting a series of productions during the warm months.

Several of the theatre employees and attaches have been in its service many years. Treasurer William F. Stevenson has acted in that capacity for twenty years. Assistant Treasurer Frank J. Donaghy has been with the house eleven years, Doorman Joseph E. Dunn fifteen years, and Advertising Agent Max M. Ginsberg ten years. Several members of the orchestra have taken their place in the pit for some years, including Conductor W. L. Southland, Pianist T. Francis Crowley and Cornetist Robert R. Hall. Officer John P. Duffy has been peace custodian for twenty-one years.

### NEW NUMBERS IN "FOLLIES"

Four new numbers will go into the Ziegfeld "Follies" within the next two weeks. Two of them will replace ones that are being eliminated, while the other two will be added for good measure. The show played to \$34,700 last week and \$36,020 the first.

The new numbers include "Hello Peaches," by Gene Buck and Dave Stamper, which replaces the "Leg of Nations" number. The "peaches" number will be sung by Delyle Alda, who will be assisted by sixteen girls and a like number of men. "My Midnight Girl," by Gene Buck and Victor Herbert, will go into the second act and will be done by the girls. "They're All Babies to Me," by Gene Buck and Dave Stamper, will replace the number in the second act called "They're Hard to Keep When They're Beautiful."

The finale of this act will be changed by substituting Art Hickman's band for a number by Buck and Stamper called "The Stage Door."

As a matter of fact, all of the new numbers mentioned were written and rehearsed long before the show opened here. The settings for them were ready on the opening night, and, as with several other numbers, were not used by Ziegfeld until he deemed it necessary.

### BOSTON WILD OVER "MARY"

BOSTON, Mass., July 6.—George M. Cohan's production of "Mary" having survived the fate of the usual Summer show, will probably continue at the Tremont, where it has been playing to capacity since it opened, until Cohan decides to move the show to New York. This is the show's third month, and Boston has labelled it "a regular Cohan success."

### HERMAN OPENS MAGIC SHOW

BOSTON, Mass., July 3.—Professor Herman, the magician, opened a magic show here this week for a tour of New England lasting until the end of August.

### MOROSCO BUSY ON COAST

LOS ANGELES, July 2.—Oliver Morosco at his local theatre is now conducting rehearsals on "The Clam Digger," a drama by Eleanor Holmes Hinkley, one of the recent Harvard prize plays. This is regarded by Morosco as a fitting successor to "The Bird of Paradise." On July 12 and 19 Morosco will produce plays at the Mason Opera House. He will open with "Seven Miles to Arden," written by Anna Nichols. The author will arrive here from New York next Tuesday. She has just completed a new play, "The Gilded Cage," which Morosco will produce in the near future. "Seven Miles to Arden," was opened by Morosco over a year ago with Grace Valentine in the lead.

Henry Duffy will appear in "Seven Miles to Arden." Priestly Morrison, Morosco's general stage director, will leave New York Monday for Los Angeles. He will supervise productions at the Little Theatre here, beginning with "Whistler."

Sue McManamy, a Los Angeles girl, will appear in the producing company at the Mason, Morosco having agreed with Manager Wyatt on a general program.

### CLARENCE JACOBSON SUED

Clarence Jacobson, Earl Carroll's manager, was sued last week in the Fifth District Municipal Court, where a judgment by default amounting to \$1,189.20 was rendered against him in favor of Harris L. Rosenthal. The latter, in his complaint, alleged that Jacobson had made two notes, each for \$500, payable on demand and that the notes were not paid when presented for payment. The amount of the judgment rendered against Jacobson included interest and costs.

### PURCELL IN FIELDS SHOW

BOSTON, Mass., July 5.—Charles Purcell, whose last appearance here was in "The Magic Melody," is to open in "The Poor Little Ritz Girl," the new Lew Fields show, at the Wilbur, beginning tonight.

### NOTABLES AT WOODS' OPENING

ATLANTIC CITY, July 2.—An audience of distinction, included in which were many persons of prominence in the theatrical world, was present here last night when A. H. Woods' Theatre opened its doors with Will Morrissey's revue "Buzin' Around."

Mr. Woods, who motored down from New York with Lee Shubert, was congratulated by many big theatrical people who came to the opening, among them being William Fox, Alexander Moore, the Pittsburgh publisher and his wife, Lillian Russell, Geo. Newman, the New York ticket broker and others, including practically all the managers in Philadelphia.

The playhouse, once familiar as the Savoy, has been entirely renovated, has an attractive new entrance and decorated interior and, as a permanent try-out house for Wood's attractions is sure to prove itself welcome among the amusement places of the city.

The transformed lobby which greeted the first nighters was an excellent index to the changes that had been made in the balance of the house. The seats are covered with cretonne of the same pattern as the lamp shades and draperies for the boxes. Brass railings and all fixtures are new in the house and on the stage.

### "ACTRESS" LOCKED UP

Grace Browne, who said she is an actress and had just returned from a tour of Panama, was fined \$15 for disorderly conduct by Magistrate Simms in the Morrisania Court on Monday.

According to Hyman Rapkin, the woman came into his restaurant at 1379 Intervale Avenue and started to celebrate Independence Day by tearing out the pages of a telephone directory. When he remonstrated, she propelled a sugar bowl in his direction. Patrolman Cahill of the Simpson street station came in as a pinch hitter, and led the celebrant to the Morrisania station where the matron discovered she wore a money belt containing \$1,600 in cash and \$1,000 worth of jewelry.

### CLEVELAND HOUSE TO STAY

The Euclid Avenue Opera House, Cleveland, will not be torn down as was intended, it was announced by A. L. Erlanger early this week, but will present legitimate productions booked through the K. and E. offices in New York again next season.

It had been planned to tear down the old playhouse and erect a business building on the site. Erlanger also announced that the new Ohio Theatre is nearing completion in the same city and will soon be ready for productions.

Robert F. McLaughlin will be the manager of both houses.

### "SELF DEFENCE" OPENS 19TH

Myron C. Fagan's "Self Defence" will open at the Apollo Theatre, Atlantic City, on July 19. It will later be seen at Asbury Park and Long Branch. Edgar MacGregor has completed the cast, which will include Anita Clarendon, Marion Coakley, Hilda Spong, Florence Earl, Vincent Coleman, Frank Burbeck, Carl Anthony and Louis Morrell.

### LAMONT BOOKING U. S. SINGER

LONDON, July 4.—Bert Le Mont, a New York theatrical agent now here, is arranging for next season a concert tour in Great Britain for Tom Egan, the Irish tenor, who has been appearing in concerts in America. Egan, a Dublin man, was leading tenor of the Italian Opera Company, at Drury Lane, before going to U. S. A.

### FRANCES STARR OPENING IN "ONE"

ATLANTIC CITY, July 5.—David Belasco will present Frances Starr in a new play by Edward Knoblock, entitled "One," at the Apollo Theatre, here, on July 12, next Monday.

### IRENE FENWICK OPENS MONDAY

ATLANTIC CITY, July 5.—A. H. Woods will present "As The Clouds Roll By," with Irene Fenwick, at the new Woods' Theatre here, beginning next Monday, July 12.

### SAM HARRIS LIST "SET"

Sam Harris last week announced his new plays for the coming season. Included in the list are twelve pieces, of which eight are comedies, two musical, one dramatic and one mystery play. The rest of the list follow:

"Welcome Stranger," Aaron Hoffman's comedy, which opened in Chicago after being worked over by George M. Cohan, will come to Broadway the latter part of August and, in all probability, will be housed in the Cohan and Harris Theatre. Then comes "Home Again," a comedy by Thomas Loudon and A. E. Thomas, which will open out of town in August, with Grant Mitchell in the leading role; "Little Old New York," by Rida Johnson Young, which was given a tryout some time ago and is now being rewritten; "Mrs. Hope's Husband," a comedy by George Scarborough based on the novel of the same name by Colett Burgess, scheduled to open out of town in October; "Going Some," a musical play by Otto Harbach, with music by Louis A. Hirsch, founded on Rex Beach and Paul Armstrong's comedy by the same name, opening in September; Mrs. Fiske in a new play, as yet unnamed, by Hatcher Hughes and Elmer Rice, opening around the Christmas holidays; "The Mission," a drama by Ethelbert D. Hales; "Hot Pancakes," a comedy by Pauline Phelps and Marion Short; "The White Cypher," a detective mystery play by Anthony Paul Kelly, suggested by the novel of the same name by Henry Leverage; "The Bonanza," a comedy by Roland Oliver; "Jackdaw," a play by Elizabeth Lloyd Patterson, which will be produced through arrangement with Harrison Grey Fiske, and "The Beautiful One," a musical comedy, with book and lyrics by Renold Wolf and music by Louis Hirsch.

The Harris plays on the road will be "The Hottentot," with William Collier; "Honey Girl," which will leave the Cohan and Harris in the Fall, and "The Acquittal" and "Royal Vagabond," in which George M. Cohan still retains an interest.

Sam Harris and Irving Berlin's new theatre, The Music Box, in West Forty-fifth street, will be completed on March 1, next. It will open then with a musical revue by Berlin.

### NEWARK GETS \$1,000,000 HOUSE

NEWARK, July 3.—A \$1,000,000 moving picture theatre is to be erected in this city by the Adams Brothers, proprietors of the United States Theatre, Paterson. Plans for the new house, which will be near the Four Corners, on Broad Street, between the Kinney Building and the plot on which the new Globe Building is being erected, at the Mechanic Street corner, have been completed by William T. Fanning, an architect. The dimensions will be 50 by 200 feet and the seating capacity will be 2,000. It will have an ornamental front of granite, limestone, and terra cotta.

### BERNHARDT BOOSTING RUBENSTEIN

PARIS, France, July 3.—Sarah Bernhardt, who recently turned her talents toward literature, has written laudatory articles on Ida Rubenstein, a Russian dancer, who is to be seen shortly in a new version of "Anthony and Cleopatra." Ida Rubenstein is known to American readers as "the only girl that ever jilted D'Annunzio," the Italian poet-soldier.

### COLLIER SHOW CLOSING

"The Hottentot," with William Collier, will end its New York engagement on Saturday. Bill Rock's revue will follow it into the house. "The Hottentot" will reopen in October for a road tour.

### CENTURY SHOWS POSTPONED

The Century Promenade, with its two musical productions, "The Century Revue" and "The Midnight Rounders," again had its premiere postponed last week and will open on Thursday night of this week.

### UNIVERSITY WANTS MACKAYE

CINCINNATI, June 30.—Miami University has invited Percy Mackaye, playwright, to take up his residence here and has offered to provide a home where he may devote himself exclusively to writing.



## EQUITY TAKES FIRST STEP TOWARD THE CLOSED SHOP

**Issues Instructions to Members Not to Sign Contract With Independent Managers Without First Consulting A. E. A. Officials—Will Check Up Finances**

The Actors Equity Association, early this week, took its first step toward a closed shop, when it issued instructions to its members not to sign a contract with any independent manager without first consulting the officials of the A. E. A. This order applies to every manager outside the Producing Managers Association, and, it is said, is the beginning of a country wide movement.

According to Equity officials, every independent manager in the country will be confronted by the issue of a closed shop this fall. For the past several months plans for a closed shop, it was learned, have been in progress. The council is said to favor the issue and, with the return of John Emerson from Europe the latter part of this month, the matter of a closed shop will be brought to a vote of the members.

It was also announced that members of the Equity will not be allowed to appear in any attraction operated by an inde-

pendent manager, against whom the association holds a claim. Inasmuch as a number of independents now have claims against them, which, it is alleged, they have refused to pay, they will either have to make good, or dispense with the services of all Equity members.

In addition to this, Equity plans to investigate the financial status of all independent managers. The checking process is scheduled to begin immediately. It is said that the work is to be placed in the hands of a down town firm devoted to financial investigation.

The recent banding together of independent managers into the Touring Managers' Association will in no way affect the issue of a closed shop in the event of its being adopted by the association's membership, it was said. Through such issue officials of Equity expect to put a stop to what they characterize as the unscrupulous business methods of the larger part of the independent managers.

### "OPPORTUNITY," A WALL ST. PLAY

ATLANTIC CITY, July 5.—At the Globe Theatre here tonight, Owen Davis offered another of his thrillers called "Opportunity." It was clumsily done, but William A. Brady, after much rewriting is done and some clinical work on the structure of the piece is performed, may not, after all, have such a bad piece.

Mr. Davis writes extravagantly. Nothing, however incredible, seems to make him hesitate. In last night's play he furnished James L. Crane with a part which gives him many opportunities for his own display.

Needless to say, Crane made the most of it, first as an insignificant office assistant in a stock broker's sanctum, then as a lover, a strict business man, a faithless husband, a wrecked financier and finally as the victim of some sort of seizure.

However, despite such fine work on the part of Crane, Davis almost managed to ruin the character completely in the final scene, and it was only the fine work which had preceded and the obvious appreciation of Crane's effort that saved the play from going to pieces dramatically.

The play is of the old melodramatic school and, in plot, reminds one strongly of "Tomorrow's Price," recently presented here and no so favorably received.

In support of Crane was Lilly Crane, in a part that suited her well. She played the role of a wife with much finesse and a sympathetic touch which never left the audience in doubt as to her ability.

Subordinate parts were played by Leonard Willey and Eveta Knudson.

### SCOTTI CO. GOING TO COAST

SAN FRANCISCO, July 4.—Antonio Scotti, baritone, has arranged with Frank W. Healy to bring the Scotti Grand Opera Company, consisting of artists, chorus and orchestra to the number of 150, to San Francisco for a week, commencing October 4.

One month will be devoted to the tour, as the artists must report for their Winter's season at the Metropolitan House in New York not later than November 1. The tour will include a few of the largest Western cities and, in all, only the largest of auditoriums will be utilized. For that reason, the San Francisco engagement will be in the Exposition Auditorium, which has a capacity of 10,000.

Owing to the fact that but few auditoriums are equipped to handle grand opera, Scotti will carry all the necessary special equipment, including lighting effects, footlights, border lights, switchboards, velvet drops and stage rigging.

### ABORN TO DIRECT SHOW

The Syracuse Opera Association has engaged the services of Milton Aborn, of the Aborn Opera Company, to direct an outdoor production of "Robin Hood," July 27, in the stadium of Syracuse University. Among the singers will be many who were born in Syracuse and later became famous in the music world. Three hundred persons will participate and there will be an orchestra of sixty.

Among other productions to be given under the direction of Aborn this summer is one at Forest Hills, Long Island, on July 5 when "Cavaleria Rusticana" and "Pagliacci" will be presented. This production is to be given out-of-doors, under the auspices of the Sage Homes Foundation Society. The cast for this production will be made up of Bianca Saroya, Eugene Forrester, Muriel Izzard and Messrs. Agostini, Torri and Bailey, with Maestro Avifabile conducting.

### WM. FOX SUED IN FRISCO

SAN FRANCISCO, July 4.—William Fox was made the defendant here this week in the case of George R. Burgess and wife against the William Fox Vaudeville Company of Los Angeles in a suit brought before the State Accident Commission in San Francisco.

Mr. and Mrs. Burgess are the parents of E. Earl Burgess, actor and aviator, who was killed at Los Angeles on February 5 last while performing in the air for the Fox Film Company, and the action was taken in an effort to collect a death benefit.

### FRIARS WANT THEIR COIN BACK

Charles Lester Robinson, promoter of the Friars Amusement Company and a former member of the Friars Club, was arrested on Friday and locked in the Tombs charged with grand larceny in connection with the operation of the amusement company.

His arrest followed an indictment found by the grand jury in which he is charged with the misappropriation of several thousands of dollars put up by members of the Friars Club to finance the amusement company, the object of which was to lease and operate theatres.

Among the prominent Friars who advanced money to put the amusement company into operation were Fred Murray, who, with his brother, Walter, invested about \$10,000, Eddie O'Brien, James A. Swinnerton, Felix Adler, Frank Tannehill and Charles Grapewin, who put up various amounts.

The amusement project was launched with much enthusiasm among the Friars, and, in the club house, where the promoters met daily, there was much good cheer, and many toasts to the future success of the company were drunk. This was, of course, before the big drought hit the country. About that time, Felix Adler, who subscribed to a small block of the stock, announced that his information regarding the theatrical business was such that he could confidently predict that the amusement company's earnings would permit him to retire from the stage within a year or two.

Frank Tannehill also made a laudatory speech, in which, with many syllabled adjectives, he predicted an even more rosy financial future for the amusement company than Adler had.

A portion of the money was then put into the treasury and operations began. But there were not so many friendly meetings in the club house from this time on for, shortly afterward, Robinson resigned and was seen no more in the grill room, where the amusement project first came into being.

The Friars' Amusement Company began functioning in the state of New Jersey, but, as the investors allege, not according to the plans agreed upon when the project was decided upon. They state that the instructions were that the Friars company was to have been incorporated in New York state with the investors as officers and directors. They allege that Robinson incorporated the company in New Jersey with directors of his own naming. They also allege that he formed, in New Jersey, a real estate company called the N. & R. Realty Company and that this company purchased a playhouse known as the Forest Hills Theatre. This theatre, they further allege, the N. & R. Company leased to the Friars Amusement Company for a term of ten years at a rent of \$6,500 for the first two years and \$8,000 for the next eight.

From this time on the investors started to complain. Profits did not come in and many visits to the theatre got them neither dividends nor their original investment, which, they say, they on many occasions demanded.

Efforts to satisfactorily straighten out the tangle failed completely and several of the Friars who had invested in the company finally went to the district attorney and the indictment followed.

The news of the arrest of Robinson was one of the principal topics of conversation around the club house for several days and much surprise that the amusement company had failed to live up to the expectations of its founders was expressed.

"I knew it wouldn't do," said Steve Riordan, who was listening to one of the many versions of the affair.

"Why didn't you tell us before we put our money in?" inquired one of the investors.

"Nobody asked me," replied Riordan.

### EX-ACTRESS AT CONVENTION

SAN FRANCISCO, July 1.—Izetta Jewel, former actress, but now Mrs. Julia Brown, of West Virginia, seconded the nomination this morning of Ambassador John W. Davis in a short talk which brought down the house and the applause of the delegates



**HENRY SANTREY**

**AND HIS SYNCOPATED SOCIETY JAZZ BAND**

A favorite of the West opened unheralded at the Palace, New York two weeks ago and tornado-like swept Broadway off its feet.

Triumphantly retained for a second successful Palace week and immediately booked for all of Keith Circuit.

A revelation in music and song, the press of New York was unanimous in its approval. N. Y. Clipper said—"Registered an unqualified hit—novelty effects—diction and enunciation clear and concise."

Variety said—"Put over a hit—musicians best—Santrey's fine stage presence, the ease with which he works and the general class of his performance account for the quick scoring."

Booked by ROSE and CURTIS for the following—This entire week at Palace, Newark, then Rockaway, Colonial, N. Y., Washington, Brighton, Riverside, N. Y., Orpheum and Bushwick, Brooklyn, Royal and Alhambra, New York, in the order named.



# MUSICIANS PULL STRIKE ON CHICAGO PICTURE HOUSES

**Legitimate, Vaudeville and Musical Comedy Managers Agree to 50% Advance in Salaries and Walk-Out Is Averted—Film Interests, Though, to Fight It Out**

CHICAGO, Ill., July 5.—The Chicago Federation of Musicians has been granted a fifty per cent increase in wages by vaudeville and musical comedy houses throughout Chicago and a threatened walkout, scheduled to take place Sunday night following the closing of the weekly bills, was averted. The agreement was reached after a long session which occupied nearly six hours on Sunday.

The motion picture theatres, however, are defying the musicians and will endeavor to operate without music. The musicians have called a strike on all houses playing motion pictures that have refused to accept the new scale. Most of the more popular of the larger movies have signed the agreement and there will be no walkout in these theatres. Orchestral Hall is reported to have been the first movie house to sign the new wage scale.

The strike on the movie houses began on Sunday in houses where the week ends on Saturday. The local Motion Picture Managers' Association intends to fight the Musicians union tooth and nail and a long drawn out fight is looked for.

The musicians originally demanded a seventy-five per cent increase. As a result, those in musical comedy houses would have received a weekly wage of \$79 a man, with leaders getting in the

neighborhood of \$125. Thus, the weekly cost for the average musical comedy orchestra would have amounted to more than \$2,000, while the larger attractions would have been called upon to stretch their pay roll to about \$3,500.

Vaudeville musicians set forth demands for slightly more than the proposed wage for musicians in musical comedy houses. The weekly wage was placed at more than \$80 a man. Leaders wanted \$131. If the vaudeville musicians had been successful in their demands, the weekly pay roll for the average houses would have been boosted to about \$130.

The musicians and managers last season agreed upon a twenty-five per cent increase, to cover a period of two years. The arrangement contained the proviso that, should the cost of living increase, the managers were to come through with a corresponding boost. Statistical reports from government experts, in the hands of the local managers, disclosed the increase in the cost of living for the past year at twenty-one per cent.

The seventy-five per cent increase first demanded by the musicians would, in the event of their winning, have boosted their scale in two seasons to one hundred per cent. The managers, nearly one hundred per cent strong, are prepared for a fight.

## A. E. A. DECIDES FOUR CASES

Four out of eight cases brought to arbitration last week by the Actors' Equity Association were settled in favor of the players. The remaining ones were adjourned, for lack of evidence, until next week. The claims were all filed by choristers.

The case of Marion Hudson, former show girl with the "Sinbad" Company, against J. J. Shubert, was decided in favor of the complainant. She claimed railroad fare from Pittsburgh to Chicago, at which point she was engaged for the show.

Junieta Collins was awarded two weeks salary on a claim of long standing against Wilner and Romberg. She was engaged for the "Magic Melody" show, and after one appearance was discharged without notice.

The case of Marie Bauvais Smith against the Shuberts was arbitrated in favor of the chorister. She was engaged in Chicago for the "Monte Cristo" show, and asked railroad fare from New York to the former city.

After being postponed twice before, at the request of John Cort, the complaint against the latter brought by chorus girls of the "Listen Lester" company, was decided in favor of the players. The latter claimed pay for a lay-off on January 23, last, while the company was making a jump from Emporia, Kansas, to Springfield, Mass.

Complaint filed six weeks ago by five members of the "Magic Melody" show, against Wilner and Romberg, was adjourned for further hearing. The complainants claim they played two performances, for which they were not paid, the producers contending, at the time, that the performances were dress rehearsals. The complainants were Dorothy Darem, Evelyn Napier, Gertrude Mackay.

## DALY'S THEATRE TO COME DOWN

The plot of ground at 1233 Broadway, long occupied by Daly's Theatre, of which the assessed land value is approximately \$625,000, has been leased for a term of twenty-one years, with renewals, to the shirt manufacturing firm of Phillips-Jones Company, now at 1150 Broadway. The famous amusement house will be torn down within the next few weeks and work begun on an eight story building which will be ready for occupancy next Spring.

The demolition of Daly's Theatre will remove, practically the last survivor of the famous stock company houses of a generation or so ago in the old Broadway theatre centre, which were celebrated for the excellence of their management and productions. On the block above, the old Bijou Theatre gave way to trade encroachments in 1915, and a tall commercial structure occupies the site. Opposite, on the Twenty-ninth street corner, formerly occupied by the historic Wallack's Theatre, tall loft buildings have obliterated all trace of the well-known house. Of all the famous group of theatres in the Madison Square section there remains only the old Fifth Avenue Theatre, on the northwest corner of Broadway and Twenty-eighth street, now playing vaudeville.

The Daly Theatre site was first used for an amusement house in 1868, when John Banvard erected the building known as Banvard's Museum. Soon afterward George Wood took it, and for a few years it was a popular resort, known as Wood's Museum. There were other changes, and at one time it was known as the Broadway Theatre.

The late Augustin Daly took the property in 1879 and from that date to his death, in June, 1899, the house bore his name and became, through the excellence of his stock company and his production of Shakespearean plays in an elaborate manner, one of the most famous theatres, not only in this country, but in the world. In 1891 the house was extensively remodeled. It was there that Ada Rehan, Henry Gilbert and many other celebrated actors gained their greatest renown and did their best work.

## ATLANTIC CITY SETS CARNIVAL

ATLANTIC CITY, July 3.—The "Fall Frolics," annual fete of the Stadium Carnival Association, will be held here for three days beginning September 21. In other years the fete has lasted four days, but this year the committee was advised by City Clerk Joseph A. McNamee and Harvey K. Eaton, who have had considerable experience with arrangements for carnivals, that it will be difficult to keep interest sustained in such a project for more than three days.

## EVERALL LEFT \$222

Harry J. Everall, former husband of Emma Carus and also a press agent and theatrical producer, left an estate of but \$221.85, after deducting the liabilities of his assets. Two days after his death, jewelry valued at \$715, which Everall had left, and which had been taken by his widow to the home of a friend, was stolen and has not yet been recovered.

## MIJARES

The pictures of the world's greatest wire walker is on this week's cover. Mijares, after completing a tour of all the largest Keith theatres, is now at the Winter Garden, New York, as a feature of "Cinderella on Broadway." The press of New York city was most laudatory in its comment of Mijares' daring feats on the wire, the World declaring him the absolute hit of the entire show. The Sun termed him sensational. Exceptional, astounding, remarkable, clever and perfect were some of the adjectives employed by the other dailies in their description of his dazzling swings and tricks.

Mijares, a slender clean-cut young man, has perfected a routine of wire work that never before has been delivered with such speed and accuracy. He is ably assisted by his brother, who also does excellent work.

Established as a Broadway hit, Mijares is under the management of the Messrs. Shuberts.

## ISSUING MORE LOEW STOCK

That a new block of Loews, Inc., treasury stock, will be offered for subscription, first to the original stockholders of record and then to the public in general, was indicated at the Loew offices early this week, where it was explained that a special committee, of which Marcus Loew is a member, is now engaged in the preparation of the details connected with the new offering.

The number of shares that will be offered has not been definitely decided, but it is said it will be in the neighborhood of 1,000,000. According to the tentative plans learned, the stock will be offered to stockholders of record on the basis of one share of the new offering for every three shares now held by any stockholder. The advantage, if any, to the present stockholders, in acquiring portions of the new offering, is that the shares will be allotted to them at a price said to be \$25 each, whereas the general public will have to pay the prevailing market price at the time the stock will be put out.

On Tuesday of this week, Loews, Inc., closed on the New York Stock Exchange, where it was listed for the first time a few months ago, at 26 5/8. Previous to its listing on the stock exchange, it was bought and sold on the curb at prices ranging from \$28 to upwards of \$36 a share.

Loews, Inc., was organized about a year ago with a capitalization of 5,000,000 no par value common shares. Into this hugely capitalized corporation was merged the various corporations that comprised the Loew interests. The stock was underwritten by Van Amburgh and Atterbury and Montgomery and Company, Wall Street concerns. The underwriters, it was reported, received their allotment of stock at approximately \$25 a share. It was then offered to "insiders" among the public at \$28 a share and at a price slightly above that figure it was listed on the Curb market.

At the present time there are approximately 750,000 shares of the original capitalization held by the public, the banking and the Loew interests. Which means that there are still approximately 4,250,000 shares of treasury stock. If the new offering amounts to 1,000,000 shares, there will still remain in the treasury 3,250,000 shares.



**FRANCES PRITCHARD**

In "THE DANCE DUEL," assisted by ED. TIERNEY and JIM DONNELLY. B. F. Keith's Palace, This Week. Direction—ROSALIE STEWART.



# VAUDEVILLE

## MONTREAL WILL OPEN SUNDAY HEREAFTER

### SPECIAL TRAIN TO CARRY SHOW

MONTREAL, July 5.—The Keith Theatre in this city, which formerly opened its bill on Monday, will switch to a Sunday opening, commencing August 23, playing the Toronto show intact.

The reason for this change is that many of the headline acts had to play Sunday night, when the Monday opening was in vogue, and, through inability to make railroad connections, could not make a date the following week. In many instances, Clark Brown, the manager, had to let them off for Sunday.

In order to obviate this, and so that the show playing Toronto may be facilitated in leaving Saturday night for Montreal, arrangements have been made by E. C. Wright, with the Canadian Pacific railroad, to run a special train, leaving Toronto, for Montreal, at 11.45 P. M.

Under the present routing arrangement, acts will open at Shea's Buffalo. The show will then go intact to Toronto and Montreal, following which all but the headliners will play Hamilton and Ottawa and then be picked up by Aloes and Dempsey for three weeks more.

As the Princess, Toronto, opens August 16, the first special train will be run August 23.

### DICK HAMLIN OPERATED ON

PICATELLO, Idaho, July 3.—Dick Hamlin, "The Man in Brown," formerly of "The Hamlins," who is at the Lynn Brothers' Hospital here recovering from an operation for locomotor ataxia, is doing well, and it is expected that he will be back on his dancing pins within a few weeks.

### ATTACKS PEARSON-LEWIS ACT

Richard Warner has filed a complaint with the N. V. A. against Virginia Pearson and Sheldon Lewis, claiming that the latter are playing in an act called "Jealousy" which infringes on his act "No Trespassing" and which it resembles in idea, construction, plot and action.

### JACK LINDER MARRIED

Jack Linder, booking agent in the Putnam Building, was married on July 3 to Faye Rose, not connected with the theatrical business. The ceremony took place at Bedford Mansion, Brooklyn, and was attended by many of Linder's associates in the booking office.

### CLOSE FORTY-FIVE WEEKS

Claire Vincent and Company closed a forty-five week season at the Bushwick last Saturday night, and she and her husband, Frank Gardner, have gone to Atlantic City for a vacation. They reopen on September 15 for a return tour of the Keith time.

### WILL DROP DISPUTED LINE

A decision has been rendered by the N. V. A. in favor of Billy Sheets in his complaint against Sawyer and Finn regarding the use of the billing "The Barefoot Boy." The latter team has agreed to discontinue the line in question.

### LORETTA TWINS RETURN

The Loretta Twin Sisters, aerialists, have returned to the United States after a year of touring in South America as a feature of the Santos-Artigas circus.

### DELMAR BOOKING MEMPHIS

Jules Delmar has taken over the booking of the Orpheum Theatre, Memphis, formerly handled by Celia Bloom.

### NEW ACTS

George Choos has just opened a new act called "Private Property," staged by William Brandel, with music by Joe Burroughs, and a cast consisting of Robert Capron, Muriel Rastrick and Lew Brown, supported by a chorus of eight girls.

Pagi Dale and Betsy Gayle, who leave the Strand Roof show, and Bea Trevor have framed a new dancing act, which has been staged by Burt Dale, who will also be musical director. The act is to open at the Fifth Avenue within two weeks.

Mme. Dore's Operalogue opens at the Orpheum, Brooklyn, Monday, July 12.

Harriette and Marie McConnell, in a new act, opened the first half of this week at the Prospect, Brooklyn.

"Revue de Vogue," with seven girls and two men, under the direction of Maurice Greenwald, is in rehearsal and opens on the Keith time the first week in July.

BeBrt. B. Gilbert and Marcella Shields are to open a new act within two weeks.

### BEAR ATTACKS TRAINER

CUMBERLAND, Md., July 5.—Charles Miller, forty-five years old, was badly torn by a large bear kept in a cage at the Six-Mile House zoo this morning. He had been training the animal for the past four or five months and it suddenly turned on him, first biting him through the knee and then through the muscles of the arm to the bone. His knee is badly crushed, as if by a vise. The bear is full grown and powerful, and was secured at Connelville, Pa., where it had been on exhibition several years.

Miller had locked himself in the cage to show several spectators that the bear was afraid of him, but when the bear heard the lock click after Miller had closed the door he jumped right at him. The bear downed Miller twice, and it was only by engaging the bear's attention from the outside and Miller's raising a club, despite his desperate wounds, that he was able to escape.

Miller was removed to the Allegheny Hospital.

### GAVE AWAY COINS

After the last of the vaudeville stunts last Thursday night at the Audubon Theatre, an announcement was made that those in the audience finding a red check underneath their seats would, by coming to the stage receive a \$2.50 gold piece. There was then a mad scramble, and finally, the lucky occupants of three seats realized that it was no joke.

The idea was gleaned from the picture attraction, "Three Gold Coins," with Tom Mix, and was so well received that it was continued all during the last half of the week.

### DUFFY AVERTS PANIC

A panic in Proctor's Twenty-third Street theatre was averted by the manager, Michael Duffy, last week, when he discovered that an adjoining building was on fire.

With coolness and presence of mind, he interrupted a vaudeville act, asked the audience to leave quietly and persuaded them to do so, no one being hurt.

### JOINS ORPHEUM, FRISCO

SAN FRANCISCO, July 3.—Another change was made at the Orpheum this week. Harry Campbell has succeeded Hugo Hertz as assistant manager.

Campbell for several years has had charge of the split week Orpheum shows in Sacramento, Stockton and Fresno, and for many years was manager of the Victory Theatre at San Jose.

### FANNIE STEADMAN ASKS DIVORCE

CHICAGO, Ill., July 5.—Fannie Steadman, of the team of Al and Fanny Steadman, had her divorce case against J. Melville Eagle tried last before Judge Rush in the Circuit Court of this city. Miss Steadman was represented by Leon A. Berezniak.

## ORPHEUM IS BOOKING FOR 1920-21

### 100 ACTS GET CONTRACTS

The Orpheum Circuit is actively engaged in routing acts for next season. During the past two weeks upwards of a hundred acts have received contracts, some of them calling for long routes and a few booked as far as two years ahead. Among those receiving them are the following:

The 4 Aces, Jack Alfred and Co., Arco Brothers, Asaki and Taki, Bert Baker and Co., Stuart Barnes, Barnes and Freeman, Ben Bernie, Bobbe and Nelson, Jean Boydell, The Briants, Frank and Milt Britton, Herbert Brooks, Bush Bros., George Campbell, "The Champions," Claude and Marion Cleveland, Frederick Clifton, 3 Daniose Sisters, Emily Darrell, Davis and Chadwick, Diddie Velle Trio, Donovan and Lee, Dugan and Raymond, Duffy and Sweeney, Hubert Dyer and Co., Elly, Mayde Fealy, Fenton and Fields, Irving Fisher, Flying Mayos, "Follow On," Ford and Cunningham, Anatol Friedland, Gardner and Hartman, Marie Casper, Gautiers' Bricklayers, Glenn and Jenkins, Gonne and Alberts, Gene Green, Green and Parker, Gruber's Animals, Willie Hale and Bro., Jim and Marion Harkins, 4 Harmony Kings, Herbert Trio, Herman and Shirley, Horlick and Serampa Sisters, Charles Irwin, Jackie and Billie, Jerome and Newell, J. Rosamond Johnson, Kane and Hermann, Kane, Morey and Moore, Kellan and O'Dare, Kinney and Hollis, Krantz and La Salle, The Langdons, Langford and Fredericks, Roy La Pearl, Joe Laurie, Jack La Vier, Three Lorndons, Oscar Lorraine, De Luxe Shop, Owen McGivney, McLallen and Carson, Magic Glasses, The Magleys, Willie Mahoney, "The Man Off the Ice Wagon," Edward Marshall, "The Meanest Man in the World," Luba Mishoff and Co., Jim and Betty Morgan, Morgan and Gates, Morgan and Klauber, Ed Morton, Jane Seymour and Co., Gillen Mulcahy, Mullen and Francis, Murphy and White, Nelson and Chain, Nellie Nichols, Ned Norworth and Co., Green and Drew, Palo and Palet, Nina Payne, Sidney Phillips, Pilcer and Douglass, Primrose 4, Reddington and Grant, Resista, Rockwell and Fox, Rose and Moon, Rubeville, Ryan and Lee, Sabbot and Brooks, Santley and Sawyer Revue, Blossom Seeley, Shaw and Campbell, Dorothy Shoemaker, Stan Stanley, Stanley and Birnes, Margaret Stewart and Co., Sully and Houghton, Swor Brothers, Sheila Terry and Co., James "Fat" Thompson, Tracey and McBride, "Under the Apple Tree," Claude and Fannie Usher, Solly Ward and Marion Murray, "Mrs. Wellington's Surprise," Werner, Amoros Troupe, Wilton Sisters, Winston's Water Lions, Jack Wyatt's "Scotch Lads and Lassies," and Yates and Reed.

### DREW SALARY AND BEAT IT

The act of "Past, Present and Future," produced by Rath and Garren, opened last week one man short, an actor who was engaged for the role of Father Time, having disappeared, it is said, after drawing one week's salary in advance. He also took his make-up and costume.

On account of this, the act was forced to cancel a week's booking until one of the men in it learned the Father Time part and doubled with his own. The missing actor went to Canada.

### FRED LA FRANCE GETS DIVORCE

CHICAGO, Ill., July 5.—Fred La France, of La France & Kennedy, was granted a divorce today from his wife, known in private life as Jessie M. Fraikes. Judge Rush ordered the decree prepared.

### MAKES LESLIE RETURN SCENERY

Lew Leslie, booking agent, fared unsuccessfully in the City Court last week, where a jury, before Judge Callahan, rendered a verdict against him in favor of Ella J. Beaumont, head of the Beaumont scenic studios, who had sued him, claiming he had "wrongfully detained" scenery belonging to her.

At the trial, Mrs. Beaumont testified that Leslie was withholding a satine cyclorama setting she had designed and executed for one of his musical acts, and that she had rented the setting to Leslie, who had not only failed to return it, but, it was testified, had also failed to pay the claimed rental for its use.

The jury's verdict was that Leslie must return the property claimed or be assessed in the sum of \$400, its value, and that Miss Beaumont recover the sum of \$262.20 as damages for the retaining of the property. With costs amounting to \$91.50, the judgment recorded against Leslie totaled \$753.65.

However, it was learned that, following the jury's verdict, Leslie returned the property out of which the suit against him arose, thus reducing the amount of the judgment by \$400.

### STRAND, WASHINGTON, SOLD

WASHINGTON, D. C., July 6.—The purchase of the stock of the Moore Orpheum Theatre Company, which controls the Strand Theatre here, has placed that house in the hands of a local syndicate headed by Walter W. Hall. Under the new ownership, the house is now undergoing extensive redecoration and remodeling and will be opened at 1.30 on July 12th as a high class combination vaudeville and feature picture house.

A. T. Sparrow, formerly manager of the Empire, this city, is the new general manager of the concern. Jack Keenan, formerly of the Avenue Grand Theatre, is the new house manager. George P. Lowe is to be stage manager and Arthur J. Manvell, musical director.

### SISTO USING AUTOMOBILE

SAN FRANCISCO, July 5.—William Sisto is traveling over the Loew circuit in an automobile whenever the length of the jumps and condition of the roads will permit. Food, a cooking outfit and a sleeping bag are carried. He usually, at the close of an engagement, leaves after his last show at night, travels 50 or 100 miles, and then puts up at an inn, resuming his journey the next morning.

### FRAZERE HAS NEW ACT

Enos Frazere, now playing the Keith time, has in preparation a new act to be known as "The Ace of Thrillers," in which he will appear as a talking aerialist. The scenery is by Robert Drikie and the material by Al. Fox of "Scandals of 1920." The act will have its premier at the Riverside, New York, August 23.

### BRANDEL HAS NEW ACT

William Brandel has in rehearsal a new act called "Private Property," which is to open on the big time shortly. It contains the following cast: Bob Caprin, Lew Branin, Marcel Rostrieke, Harry Starns, and eight chorus girls.

### BERNSTEIN ADDS HOUSES

Sam Bernstein has added three houses to his list of Sunday concert bookings and now takes care of The Empire and Casino, Brooklyn, The Gayety and Empire, Newark, and Miners 149th Street, Bronx.

### RUSSIAN ISBA DOING ACT

Eighteen members of Serge Borowsky's Isba Russe, which disbanded some time ago, are doing a thirty minute vaudeville act at Thomashefsky's Theatre, in addition to other vaudeville features.



# VAUDEVILLE

## PALACE

A bill that, with the exception of Nora Bayes and a couple of other acts lacked punch, was started by Lucas and Inez, who have a very well presented series of athletic feats, with the woman doing most of the heavy work. Her raise-up from a neckhold was applauded, and various other feats by both the man and woman were performed with skill and ease.

Ed. E. Ford had a tough spot for his kind of an act, being in the second spot. He finished strong enough, however, to take an encore, using a recitation and coming back for another short poem and a speech of thanks. He illustrates various types with facial contortions and the use of hats, much after the style of foreign artists and lyceum workers in this country.

Stanley and Birnes open with a song which is weak and then go into several dances that put them over nicely. The "drunk" dance was a "peach," and their eccentric and travesty efforts were appreciated.

Wm. Gaxton and Company won the applause and laughing honors of the first half in a sketch which has been reviewed more than once by this paper.

The Misses Lightner and Newton Alexander received a reception when they made their first entrance. A number of songs and some clowning by Winnie and the singing of a "Blues" number found favor at once. The act stalls too much in the middle. For a finish a ballad was put over well. Winnie is clever in her style and method, but should temper an inclination to overwork her parts.

The usual projected aphorisms filled in the gap during intermission, and then Nora Bayes held them in the palm of her hand for thirty minutes. Her act is much better than it was last week, for she has wisely added a few new songs that have a punch and got over to big results.

The "Broadway Blues" was put over as only Miss Bayes can do it. Her method of delivering numbers of this sort stands in a class by itself and it is doubtful whether any other artist in vaudeville today can get as much out of a song of this description as she can.

In her rendition of the Gypsy Love Song, she used a peculiar phrasing that was very effective. It is, technically, rather difficult of description, however, several words of the next line being sung in conjunction with the preceding line, before a pause is made. This bridges over the rhythmic gap and creates a syncopated rhythm of its own. The imitation by the "Pick" was as big if not a greater hit than last week. The "Shadow" has a strong voice and mimics Miss Bayes' intonation, pauses and mannerisms to a nicety.

A Rube number, "The Village Vamp," was a hit, but the gem of them all, "There's a Japanese Sandman," was a classic, as rendered by Miss Bayes. It is a wonderfully written lyric, with a strong heart appeal and a subtlety of melody perfectly attained.

Florenz Ames and Adelaide Winthrop, in "Caught in a Jamb," described as a "Thumbnail" revue, really has nothing to do with a thumbnail at all, but is about a dress caught in a jamb, when considerable mental stress and excitement is occasioned to the owner by her inability to free herself.

Following her release from her position of embarrassment, a travesty dance, in which the man loses his hat several times and drops his partner on the floor to recover it, occasioned laughs; and an Indian flirtation and dance was used for a finish to a weak ending.

"A Trip to Hiltland" closed the show. Ted Shapiro is now in the act in place of Jimmy Brown. Bernie Grossman has recovered from his recent illness and is back. The act is essentially the same as formerly, with the exception of a couple of new numbers and a new song, supposedly written during the course of the act, for the finish. This is the first act seen in many months that has held them in, almost to a man, at the Palace.

H. W. M.

## SHOW REVIEWS

### NEW BRIGHTON

Wilfred Du Bois, in a series of juggling feats, played to many empty seats, as what little audience there was started to come in during the act.

The customers had not yet warmed up when Janet Adair came on to offer her song recitations, but she soon won a hand through her manner of putting her songs across and got a recall.

Tim and Kitty O'Meara, assisted by Freddie Clinton, gave an impression of dances from past to present. They opened with the customary minuet and then followed with the sort of dance in vogue when "Chuck" Conors and the Bowery were famous. Their next turn was an idea of the way they dance in Spain. During the interim between dances, Clinton, in song, intimated what was to follow. They close with a whirlwind dance that won them a fair round of applause.

Kate Elinore and Sam Williams had them laughing from start to finish. Miss Elinore, in her squaw costume, abetted by her personality and her toy pop gun, got every line over. Following their cross-fire of repartee, to which Williams was a perfect foil, the latter seated at the piano sang several songs. They won several encores and put the house in good humor.

Sheila Terry, with assistance of Harry Peterson and Gattison Jones, scored heavily in a skit presented by William B. Friedlander entitled "Three's a Crowd." The act is both well staged and well presented. Peterson and Jones enter before a drop and sing a number in which they devolve the fact that they are both in love with the same fair damsel. The curtain then rises and they presumably enter her home, the girl, of course, being Miss Terry. They tell of her love, and she, undecided which to choose, declares that the way to her heart is via song and dance. Peterson is the songster, and was in good voice. Jones exhibited his prowess at fast end eccentric stepping and won a big hand. Miss Terry, in some abbreviated and fetching costumes, was well received in her dances alone.

Felix Bernard and Jack Duffy offered "Have a Smile," and before they got through almost everyone out front complied. Both boys have winning personalities and are both fair dancers, although their stepping was confined to the minimum.

A sketch by Vincent Lawrence entitled "Sh-h" served as the vehicle for Frank Wilcox and a well supported company. Three men and three women comprise this act, which starts in low speed but, with each successive moment, is accelerated until it ends in high speed with all the juice turned on. Wilcox portrays a young business man trying to consummate a deal. He desires to have two men sign the contract and ambushes them in the home of one in the midst of a dinner party. There the wife of one and the fiancée of the other fall violently in love with him. An old sweetheart who had once thrown him down is also there, and she also falls for him again. He and the latter once more become engaged, but before he can consummate the business affair both other women, individually and alone, tell him of their love. His efforts to park them in different rooms so that the men and his bride-to-be will not see them is the basis for laugh after laugh.

Jack Norworth, with Fred Meade at the piano, put over several songs with effect and then scored heavily in his bit with Janet Adair, whom he conducted from the wings. His excuse was that they had appeared in musical comedy together and would go over their old turn.

Margaret Stewart and William Downing offered "An Artistic Treat," the same being a series of poses, all of which won a good hand, and for which the majority of the house stayed.—J. Mc.

### ORPHEUM

With James J. Morton, the animated program, doing the honors as announcer, and with a lineup of high class acts that includes the names of three headliners, namely Whiting and Burt, "Chic" Sale and Lillian Shaw, the bill, this week, at the Orpheum, is about as representative a one as could be desired, only dancing of all the talents being lacking.

The Jennier Brothers, despite the hackneyed handshake opening, have a lightning fast acrobatic act that moves with speed from the word go and never lets up. They received some little commendation from a very summery audience and deserved their success, as they offer some novelty, have appearance, work snappily and don't stall once they get started.

Sailor Bill Reilly has two things in his act that are of value and they are his personality and good opening and closing numbers. He opens as a sailor, but discards the gob's togs for a light Summer suit of civies, and, in these, sings his numbers. His delivery is the same as ever and he scored.

Redford and Winchester, in comedy dance, burlesque, magic and juggling, occupied the third position, which gave them ample opportunity to display their talents. They scored easily, their work being appreciated by the audience, which, although small, was discerning.

Lillian Shaw, the first in her line and the peer of them all, was fourth on the bill of favorites. She was in good voice and put her numbers over with a laugh for each line. In the last number the line "after you get what you want you don't want it," was very appropriate and probably the biggest laugh in the act. Miss Shaw realizes the comedy opportunities of her offering and makes the most of them.

Eva Taylor and Company, in the fifth position, presented a clever little comedy act billed as a satire, and won her way into the hearts of the audience, which, although not able to distinctly hear everything that was said, liked her motions and movements so well that they applauded just the same. The tale of a bottle of whiskey, which saves two young people from ruin, is well told and afforded the players lots of chances for effective comedy.

Following intermission, Wood and Wyde presented their skit of temperamental artists from the "Village." Wood was capital as the dispossessed artist—in fact the writer never liked him so well as he did this afternoon, when reviewed. The talk, song and dance, presented by them, was accorded a hearty welcome.

For some unknown reason, probably due to their inability to understand his work, half a dozen or so people walked out on "Chic" Sale during his "preacher" bit. However, he did not allow this to disturb him, and continued with his rural character delineations, much to the amusement and delight of those who witnessed his work.

Whiting and Burt, in songs and talk, came next. It seems that, each day, Miss Burt becomes cuter and cuter. Whiting, whose role it is to act as buffer for this winsomeness, affords her every opportunity to be cunning. They declined an encore after accepting several bows in response to loud plaudits.

Horace Goldin, presenting a routine of magic and illusion, held the thankless closing position. Not alone handicapped by a small audience, which seemed to dislike magic, but he was confronted with a house that was restless and walked out on him. Goldin went on at five o'clock, a late hour for Orpheumites. Yet, despite this, he went on and did his act, and those who had the judgment to remain, were well satisfied with themselves for having done so.

James J. Morton announced the turns humorously and added to the general merriment with several clever quips.—S. K.

### RIVERSIDE

The big exodus of vacationists over the fourth, combined with the numerous out-door attractions, had little effect upon the attendance at this theatre on Monday afternoon. While there were many vacant seats downstairs, the attendance was fully as large as on any Monday since the beginning of the summer season.

The Billy La Mont Trio, two women and a man, opened the show in a well-put-on wire walking act. A bit of singing by one of the women while the other performed on the wire, furnished something of a novelty.

Jack Lexey and Celia O'Connor, a youthful appearing song and dance team, were on second. The dancing, which was about ninety per cent of the act's entertaining value, was fairly good, while the singing was away below the average. Could some one but suggest some entertaining bit to introduce in these voiceless dancing acts to replace the alleged singing, it would be a great relief.

Beatrice Morgan and Company, in the Edgar Allan Woolf playlet "Moonlight Madness" held down the third position. Miss Morgan does some good acting in the piece, the effect of which, however, is lost by the inconsistency of the play's plot. Middle aged men who discover that their wives have been carrying on an affair with a boy young enough to be their son, do not forgive as easily and forget so quickly as Mr. Woolf's playlet would lead one to believe. Neither would one allow the young man when the affair was discovered to switch his affections to the daughter. Even a playwright's license does not extend that far.

Moss and Frye, the "How Come" comedians, are back with some material most of which is very good in the hands of these genuinely funny comedians. Some new songs were well put over and a parody with a finishing line "Let the rest of the world go dry" met with such a reception as to indicate that audiences are again ready for the parody singer. The applause honors of the first half went to this team.

Theodore Bekefi, billed as from the Imperial Russian Ballet and assisted by Sofia Rossova and Helen Nelidova, showed a rather pretentious dancing act, composed of classical and character numbers. All three are good dancers, but the offering is not well arranged and suffered in consequence. The opening number, a Russian dance by Bekefi and one of the girls is the best thing in the act. The toe dancer, in her first solo, is particularly good and the number was well received. The sailor dance done by Bekefi could well be replaced by something else, as it slowed the act up and the character dance done for the finish, and in which the three appear, did so still further.

After "Topics of the Day," in the second half, Eddie Borden and his clever assistant scored a big hit with their "Modern Vodvill" offering, which is, in reality, nothing at all but Borden's clever personality, helped by Courtney, who is a great feeder. The material in the act amounts to almost nothing, but Borden has the faculty of getting a laugh out of a line that, spoken by another actor, would get nothing at all.

Pat Rooney got a reception when he appeared in his "Rings of Smoke" revue and, in this, his first big act, he is scoring a personal hit. Miss Bent, who assists him, does some really fine work and Vincent Lopez and his jazz band furnished a touch of pleasing variety. Marie Cavanaugh and J. Paul Everett have replaced Marguerite and Gill in the act and they made good with plenty to spare. Miss Cavanaugh, as the Spanish senorita, looked and acted the part to perfection. The dance by the young couple hit one of the high spots in the half hour of entertainment furnished by the clever little review.

Davis and Pelle, in a well put on equibristic act, closed the show.

W. V.



# VAUDEVILLE

## COLONIAL

The Wilson Aubrey Trio of gymnasts got over nicely opening the show and was followed by Price and Bernie, in whose act a new published ballad has been introduced since seen by this reviewer.

Frances Kennedy was moved to the third spot and got over at the finish of her act. Her cue was not picked up by the orchestra and she had to say "go ahead."

Kramer and Boyle went over well in number four spot and were followed by Francis Renault. His wardrobe is wonderful and the lighting effective. In singing voice he is superior to many others in the same line of work. "Oriental" was used for the opening music. Renault then sings a number in good voice. An imitation of Julian Eltinge is next announced and the bridal number imitated in voice and action, though the impression was hardly carried out, due to facial and physical dissimilarity. Geraldine Farrar, in "Carmen," was his next effort and then, in "One," he sang "My Hero" from the "Chocolate Soldier" and "kidded" parts of it, which appeared to be liked. The concluding notes were well sung and he received enough applause for an encore.

The Lightner Sisters and Newton Alexander doubled from the Palace. This trio hit them just right and was an undeniable hit. Winnie stands out well in the act and would be a valuable single, or acquisition to any musical comedy, where she will, no doubt, shine some day. In manner of working, she is remindful of Elsie Fay in the days when the latter was with "Mamselle Hawkins" and prior to her starring advent in "The Belle of Avenue A." She is a comer.

The signs were then changed to Jack Wilson, but Kitty Gordon's act came next.

Miss Gordon now has a page dressed in red velvet, square-cut with white satin breeches and perique. The drop was not dressed to the floor, and, during the opening number, the feet of persons walking behind the drop could be plainly seen, which detracted.

The act opens essentially the same with the dialogue between Clarence Senna and Miss Gordon and the song following is a more recent published number than used formerly. Miss Gordon not only sang it flat, but she pitched it wrong at the beginning and was never successful in getting in the right key. "Marvel" did a little pantomime and then a fast toe dance.

There is then a change of gown by Miss Gordon and some more talk with Clarence, and another published number in which Senna joins. We were then forced to listen to "Vesta la Gubbo," which was not well sung, although it received a fair hand. The act would be much better without this solo and it drags at this point. An announcement by Senna that the dancer, "Marvel," was not only deaf but dumb and succeeded in keeping in tempo by feeling the vibrations, preceded some really remarkable dancing by the young man, who is, indeed, a "Marvel." A published oriental number that Miss Gordon has been using for some time was used as a closer and the same wonderful gown worn.

Jack Wilson, assisted by Frank Griffith, Vera Beresford and Miss Gordon, did thirty minutes of undiluted hokum. The orchestra picked up a music cue too soon and Jack was unable to finish what he was saying. He chided the orchestra and then explained that he was going to say something more, but to let it go and play the vamp. The orchestra played it, but Jack didn't sing and said it was time to take up the drop, calling into the wings "Are you ready?" He then apologized and said he forgot the words.

Delmar and Kolb closed the show with a novelty acrobatic and dancing act, during which the man does some clever acrobatic feats and closes holding the girl in a flower basket with one hand, as they exit to the music of Borowski's "Adoration."

H. W. M.

## SHOW REVIEWS

### ROYAL

The Tuscano Brothers have a juggling act that is a little away from the ordinary. They come out in the garb of Roman warriors and show skill at wielding and juggling battle axes. Although they opened the bill, they were well received.

Alice Sheldon and Lucille Dailey are two likable little girls who offer a song duet. One plays the piano, while they both sing in good voice. In the second spot they went over well, and their idea of harmony won them two bows.

Larry Harkins has a typical jazzy melody offering that differs not a great extent from others of its kind. Harkins is assisted by Bobby Kelley, Billy McKee and Val Adley. One of his bits is an impression of Frisco that was coolly received, as this impersonation is being done so often that one tires of it and it received only a smattering of applause. One of the so-called monarchs of melody has a good voice and his singing greatly helped the act over the rough spots.

Harry Delf scored a hit with his clever mimicry and songs of his own composition, while his dancing won him a hearty hand. He worked hard and had the house roaring at his family album number, in which he gave laughable ideas of "Uncle Louis," "Aunt Susan," and others picked at random from the treasured book of old tinctypes. His number concerning his longing to be back in the navy, with appropriate setting-up exercises, also went over big. He scored one of the hits of the bill.

What is styled a miniature musical comedy entitled "The Four Seasons," and "The Four Reasons," is put on by James P. Conlin and Myrtle Glass. The act started slow but picked up speed when the comical James said he would have to do something desperate to wake up the first four rows. From then on the audience was with him and the end of the act brought with it several bows. The piece is in four scenes representing the four seasons, and the four stages of marital bliss, the engagement, the wedding, the first quarrel, and the reconciliation. The best bit was the one which brought on the quarrel, caused by the husband's intention to go to a costume ball masked as a Roman. Conlin has a knee like a knuckle and his outfit brought on a riot of laughter. He and Miss Glass got over some good lines and also put their songs across.

Harry Austin Bond and Company offer a comedy sketch by Roy Briant entitled "Our Wine." It is a triangle affair with a slightly different twist.

Allan Rogers scored the biggest hit of the bill and almost stopped the show. He was applauded when he came on and acclaimed when he went off. His rendition of operatic airs showed that all vaudeville theatre-goers do not place jazz music paramount. He was forced to sing two encores, one being an Irish number, and even then could not get off without making a speech, after which he managed to escape.

Harry and Emma Sharrock, in "Behind the Grandstand," have been playing the same vehicle for some time, but it always goes well. The business involved in pitching the mystic Zaza's tent won a number of laughs, while the mind-reading part was as well appreciated as ever.

Although Gus Edwards closed the bill, no one walked out on him. His new protegee, Vincent O'Donnell, is an act in himself and succeeded in upholding his reputation as "The Kid McCormack." Hazel and Alice Furness also fitted in well. Both sisters sing and dance well, and Edwards put over bits of some of his famous song hits, each of which, in its turn, received a spontaneous outburst of applause.

J. Mc.

### ALHAMBRA

With two big girl acts on the bill and Herman Timberg as an added feature, favor was about evenly divided, with Timberg taking the top honors by a narrow margin, Corinne Tilton second and "The Little Cottage" at a disadvantage because it closed the show.

The Burns Brothers, attired in full dress suits and with top hats, offered a strong arm and equilibristic novelty which is very neatly carried out as to effectiveness. They scored an unusual hit for an opening act at this house, declining an encore.

Johnny Small, assisted by two girls billed as his company, entertained with a comedy skit entitled "Puppy-Love." The act tells of two girls, evidently twins, who desire to win the heart of the same man, the latter declining to be won. The man is successful in terminating their schemes concerning himself in his favor, all through the medium of song and dance, of which the latter was by far the better.

Frank Burt and Myrtle Rosedale have gone a long way in naming their skit "A Polite and Novel Vaudevillette." It is not so very novel, although it is a good deal away from the usual man and girl act. It is polite most of the way.

A musician, who is supposed to do a turn, fails to arrive, sending instead, his substitute, who turns out to be a peculiar mixture of boob, nance and wise guy. The ensuing musical episodes are funny. The net total of their efforts was a series of bows and a declined encore.

Marino and Maley did well with "Push him Up," so well, in fact, that they earned one encore, stole a second and earned a third on the stolen one, which is going some.

It remained for Corinne Tilton and her support to tie things up properly. Miss Tilton, despite the constant repetition which her material has undergone, still aroused interest and drew comment. She is a clever girl, of that there can be no question. She is ably assisted in the presentation of her revuette by Benny and Western, youngsters with odles of talent in their feet. Miss Tilton could have, had she wanted to, tied up the show at this point, but she declined to do so, allowing her assistants full credit for what they got, but not stealing from the rest of the bill.

Following intermission, the king of act crabbers flitted its way across the picture sheet to a dismal finish.

Dolly Kay, assisted by Paul Phillips at the piano, offered a routine of syncopated numbers that sent her over the line with flying colors. She is an exponent of the raggy style of singing made famous in the cabarets, but, unlike so many rag singers, really can put a number over without tearing it all to pieces. She took with her as her portion two encores and a proffered third one.

Herman Timberg followed and, giving credit where credit is due, never have we seen him to such advantage. He jollied himself out of an encore, which, we presume, he was too tired to take or for which he was unprepared. Nevertheless, the applause continued until the audience saw that he did not mean to return.

"The Little Cottage," according to the billing, accommodated Frank Sinclair, Cliff Dixon and Goldie Gollins, and their charming acquaintances. The act is a girly musical comedienne excellently staged, with beautiful scenic effects and clever people. Even the chorus had brains, which is a sterling recommendation.

S. K.

### FORMING ACT IN CHICAGO

CHICAGO, Ill., July 3.—Bert Denon is to form a partnership with Jack Elton and present a comedy singing, dancing and talking act.

## LIGHTS CLUB SHOW

Owing to the fact that Bill Rock called his company to Atlantic City, Thomas Dugan was unable to present the second act of the Rock show at the Lights Club show last Saturday night as originally planned. Not to be stumped altogether, however, an impromptu performance was arranged for at a late hour.

It was 1 A. M. when Al White announced Marie James, assisted by "Peck's Bad Boy." Marie sang "I'm So Sympathetic" from "The Little Blue Devil," in a beautiful mezzo voice and responded to an encore with a Japanese song.

Jack Boyle was next announced, but, as he started to sing, was interrupted by George McKay, from the audience, who didn't seem to like the song. They started to throw pennies at Boyle and both he and the pianist left the stage to pick them up. Starting once more to sing, he was again interrupted by McKay and Boyle asked for the house committee and requested that McKay be put out. McKay became incensed at that and, taking off his coat and straw hat, wanted to know who was going to put him out. Boyle then jumped from the stage and smashed McKay's hat, which had been thrown on the floor and then began to sing again, but the imperturbable McKay took the crushed hat and started to take up a collection to buy another. Many of the coins dropped into the hat fell through and rolled along the floor. He said he collected enough to buy two.

But still Boyle couldn't sing, for, as he made another attempt, Eddie Carr, the "Commodore," dressed in full naval regalia, entered, walked across the hall on the bias and was saluted by various members. This was repeated several times at psychological intervals and occasioned considerable laughter.

Boyle then begged McKay to keep quiet for a few minutes, but he seemed insistent that Boyle be not permitted to annoy him and said he wasn't going "to put up with that," meaning Boyle's singing. Finally, Boyle managed to start, but McKay kidded the song all the way through and just as Jack was taking a breath, said:

"Be a bass singer! Don't be a tenor all your life."

All this by-play and kidding was done by McKay in such a serious manner and acted so well by the various members who tried to quiet him, that many were deceived for some time into thinking it real. At the finish there was a riot of applause.

White next announced George McKay and he started a monologue but was interrupted by Boyle from the audience. In fact, they all started to "kid McKay" and throw money and bottle tops and a variety of things. "Commodore" Carr went through many times, interrupting. McKay wanted a pianist to play for a song and it was then discovered that the piano needed tuning, which the pianist proceeded to do, instead of playing, and in which he was joined by six or seven others. A young girl then took McKay a drink, made a low court bow and did an exit. McKay did a few steps of the "Essence" which he kidded, and made his exit.

Herbert Williams, of Williams and Wolfus, of "Hark, Hark" and "Spotlight" fame, started his turn by breaking the piano stool, which was not really a part of the act. Williams drew screams of laughter in trying to disentangle himself from the legs of the stool. He played "Sailors Hornpipe" with one hand, "Yankee Doodle" with the other and sang (?) "Home Sweet Home" at the same time. This turn was thoroughly enjoyed, several of the women becoming almost hysterical.

Eddie Carr was next introduced and received a reception. He did a monologue in some foreign tongue which sounded like a hybrid language of German and Jewish.



# VAUDEVILLE

## JEFFERSON (Last Half)

Pedrick and Devere opened the performance with a song and dance offering that hit the mark it aimed at, but did not quite touch the bullseye. They open with an Egyptian number, sung by the man, with a dance accompaniment by the girl. The man follows with an Irish song and they close with a song and dance, the latter sending them over for a hit because of its somewhat acrobatic nature.

Smith and Perry need a revision of their comedy, which is old, out of date, dead, anything you want to call it. The boys sing very well and dance niftily. They are doing a messenger boy act with Perry doing the eccentric comedy. His falsetto is used to advantage. If the boys will revise the comedy portion of their act, they will find it to their advantage.

"The Cat," a three-scene playlet with a comedy twist, occupied the third position on the bill and gained a few laughs. The turn is rather well written, but not so excellently put on.

Al. B. White, assisted by a red headed chap at the piano for a number or two, kidded his way through to appreciation. He is doing the same act he has always done, with a few variations. He still looks for impromptu comedy opportunities and, when reviewed, seemed to get plenty of them.

Whitney and Wilson, two women, who, in contrast and part of their work, are reminiscent of Santos and Hayes, followed. However, their turn, while reminiscent of the other, is entirely different. The stouter of the two works in the audience, apparently looking for her husband, while the other is singing. Follows the usual talk about "do you think you're better," after which the stouter one comes upon the stage and plays the piano, while the other sings. They close with a double dance bit that was a riot.

Princess Wah-let-ka, an Indian seeress amazed the audience by the manner in which she told them their names, who they were thinking about, and so on. She told one girl that her father had left the house a week previous and would never return and the girl verified it by saying that he did and had subsequently died. She is in a class by herself in this line of work.

Unger and Evans, whom the writer saw later in the day at the Brooklyn-Keeney house, under the name of Harrison and Weber, offered their hokum comedy and singing turn and went off with only a fair hand in their favor. Their work is entirely too rough and their comedy of such an order that it fails to amuse.

Armstrong and Downey, in a novelty turn closed the vaudeville, with all eyes centered on the girl, who displayed a wonderful shape, as well as singing and dancing ability. The man works on the wheel, a la Joe Jackson.

"Old Wives for New," a Paramount re-issue, was the feature. S. K.

## REGENT (Last Half)

Noel Lester is a versatile sleight-of-hand entertainer. For not only does he prestidigitate a bit, but he also balances on a slack wire and juggles a few things. And if he were more valuable there would probably be no question about the value of his act.

Jim and Flo Bogart chattered and, individually, sang songs. They could easily enhance the value of their act by injecting some pep into it.

Freed, Raynor and Crosby, are a trio of men who should have cards printed reading: "Anything to make 'em laugh." They got off a lot of hokum that went over with a bang. And it may be said that their offering is funny.

Hans Roberts and Company offered a burlesque playlet called "The Futuristic Husband." Two women, besides Roberts himself, comprise the cast. The playlet deals with the subjugation of man by womankind and has enough funny lines and situations in it to make it worth while.

Howard and Lewis are a couple of men who have an entertaining act of its kind. Howard looks sleek and well groomed, while his diminutive partner, Lewis, roly-polies about in a very comical manner, at times, thereby causing a great deal of laughter. The act scored signally.

Gosler and Lusby have a neat act. Gosler plays the piano and sings and Miss Lusby sings one song, after which she does nothing else but dance. She dances on her toes for the most part, and it is rarely that one finds such a graceful and finished ballerina in vaudeville. Chiefly as the result of her excellent dancing, not that Gosler's entertaining aid should not be taken into consideration, their act achieves a distinctiveness that portends big time engagements. M. L. A.

## SHOW REVIEWS

### PROCTOR'S 23rd ST. (Last Half)

Taylor and Stewart have a drop representing a hot house. They sing and talk and the man yodels, the latter bringing the best applause returns. The talk misses fire.

The girl then sang a published number in a draggy manner and with an absence of phrasing. The man in his singing explodes the first note and the girl has a falling in this direction also. The man's tenor voice is strong and his yodelling good. They use an illuminated swing for an added effect, for the finish. They went over and took an encore.

Chester and Allen are two girls, one in pink at the piano and the other in blue at the side of the piano. They put over several published numbers with pep and dash. In voices that are strong and blend harmoniously. They do rag numbers best. Took a number of bows and is a good sister team of this class.

Burns and Kissen, with two others forming a quartette, were a decided hit in the act formerly done by the Avon Comedy Four. They took a number of encores and hit them hard.

Paramo sings a tenor solo and plays the harmonica without the use of his hands, after placing it in his mouth. Accompaniments are played on a one-string fiddle with a megaphone horn attached, and an autoharp. He also plays a solo on the one-string arrangement. A colored boy in a bright-red, bell-boy suit, is utilized to hand Paramo the harmonica, the autoharp and the one-string "fiddle," in addition to working up a hand with a couple of steps and shimmy at the finish. Paramo was a hit, taking a couple of bows and an encore.

Chas. Mack and Company have an Irish comedy skit of the style of many, many years ago. One man is very sick and the other comes to cheer him up. He talks about funerals, coffins, deaths, flowers, etc. A girl then dances an Irish reel, while one of the men plays a Scotch bagpipe. The Irish characters were exceptionally well played, especially the old man, who was supposed to be dying. The act made a hit and was refreshing after the preponderance of hokum and jazz we hear nowadays.

Sossman and Sloan, reviewed before, put over a number of songs and some talk. They finished "snappy" and took several bows. The girl draws the line under her eyes out too far, giving a slit-like appearance from the front.

Walter Manthey and Company closed. Two girls are used for the different dances, which run the usual routine, waltz, toe dance, acrobatic, Russian, and the whirling spins, etc. The smaller of the two was used for a volplane finish, although the larger and heavier did the dance which preceded. H. W. M.

### METROPOLITAN (Last Half)

The Harlequins started a very mediocre bill. The act is composed of two men, garbed as clowns and a woman. They dance a little, pull some small time patter and receive a few laughs for their efforts.

Five Italian street singers provided the entertainment in the second spot. The Milani Five is the way they are billed and their rendition of light operatic airs won a good round of applause. As a quintet, they harmonize well.

Dilroy, Dolan and Correll have, as their offering, a turn styled "Nifty Nonsense." The trio is made up of two men and a woman, and all in all present a very good act. They dance a little, sing a little and put over some brilliant repartee. It has pep and does not lag.

"Burlesqueology," is the excuse for presenting Fields and O'Neil in a line of chatter. The "straight" enters, followed by a Jewish comedian. The former wants to know the reason why he is being followed about. There is then a lot of repartee, after which the "straight" gives his ubiquitous partner the butt of a cigarette. They then pull the "I've got a Whozzit." Fields is capable of getting over his lines and is a glutton for punishment when it comes to being handled roughly. O'Neil is an exceptionally good "straight" and foil for the comedy. They close with a bit in which O'Neil calls out each letter of the alphabet and Fields tells what it stands for. They all stood for something about the war.

Four Fantinos, two girls and two men, close the bill, which lasted about an hour, in a series of stunts on the rings. Besides a comedy reel, Elaine Hammerstein in "Whispers," was the film attraction. J. M. C.

### PROCTOR'S 125TH ST. (Last Half)

Glenn and Richards open with a double song and dance which was neat. The girl puts over a popular Japanese number well and the man a number of steps. He also jumps through a handkerchief held by both hands. The girl then comes back in a suit of red and gold, with short bloomer pants and bare knees, and the two sing a published number for a finish.

Al H. Wilson, assisted by Laura Lemmers, does some talk, sings and yodels. Al used to star some years ago and his yodelling was featured. It is the best thing in his act today, which seems hastily constructed and not right for vaudeville. The dog in the baby carriage, with the French nurse girl pushing it, isn't funny and is small time. An Irish song and dance was used for a finish.

Van and Vernon have some nifty dialogue well put over by the man, who has an ad lib, style of working and a keen sense of comedy values. The woman is a good foil and a number of laughs were obtained to a very empty house at the supper show. They closed with a song that went over well considering the slight attendance.

Harry Puck, with the same act reviewed last week, came next and was followed by Belle Montrose, who made a hit with her naive remarks and natural manner of playing an amateur who comes out to take the place of a regular act that couldn't appear. The act is well worked up by a "plant" in the audience, the orchestra leader and the stage hands. "Poor Pauline" music gets a laugh at the opening and other laughs follow in close succession. The act was no doubt cut at the supper show, but every minute was good for laughs and Miss Montrose would be a riot in the better houses.

Marlette's Marionettes closed and showed the usual figures, including a very old one, unseen for some time hereabouts, it being the turn with the six little figures inside. A special drop was used for a finish, showing Pershing's picture, which afterward changed to a picture of a large glass of beer with 5 cents painted thereon, though just what connection there is between the two we couldn't say. A battleship, illuminated with colored electric lights and firing a couple of miniature guns, added to the flash at the finish. H. W. M.

### HARLEM OPERA HOUSE (Last Half)

Sweeney and Rooney dance well, but their talk is very small time and very old. The acrobatic dance, instep and Russian, brought a hand, and the pedestal clog, with the nerve-taps and dance up and down the steps, was well done. Several steps are done on the stage that remind us of Forbes and Doyle.

Josephine Lennard was late in making her appearance and there was a decided wait, after which she came on and dug right in. She has personality, voice, shape, looks, and as well as ability and a plaintive appealing note in her voice that seldom fails to get over. She sang a number of songs and finished with a Scotch number. She had to respond to an encore, did an Irish number and danced a Reel at the finish that was a riot. Took several bows and could have legitimately taken another encore.

Lorraine and Crawford, to be reviewed under New Acts, went over very strong at this house. Their telephone cues were picked up much better, also the shots, although the snapping of the hammer of the gun could be distinctly heard as several shots missed fire. The man is a good eccentric comedian and the woman certainly looks and plays the part of the "vamp." She was in good voice and her solo went over big.

Martha Pryor and Company, closing the first half, were "there." Miss Pryor sings in strong voice and with careful attention to phrasing and enunciation, a number of published songs. She knows how to put over a rag to get every possible ounce of effect out of it and is ably assisted by the "and company," a good worker and "comedian." Several encores were forced by the audience. The act was a riot and would be a hit on any bill at this house.

Following Sol Le Voy's "AAAH" act, Nevins and Mack, reviewed recently under New Acts, were good for laughs with their blackface double. The "straight" is Bob McCauley, formerly of Van Fossen and McCauley. He is a very good "straight" man and the act got over.

Chas. McGood and Company, with their hand-to-hand acrobatic stunts, closed. H. W. M.

## AUDUBON (Last Half)

Wire and Walker opened the bill with an exceptionally good wire act. The male member of the duo does practically all of the work on the wire. His partner, a slender little girl, announces that he will try a trick of which he is the originator. He then proceeds to wiggle through a pair of hoops while on the wire, for which he was heartily applauded.

Jennie Middleton is a cute little mite of femininity who plays the violin while her eyes rove over the audience. She plays two solos and then breaks into a syncopated air, during which she also dances. Her act is short, but was well received.

Charles and Madeline Dunbar were reviewed two weeks ago and went as well as ever. As usual, the impressions of different animals, as given by Charles scored biggest. The idea of a cat love affair also went over big.

West, Virginia and West put on an act that went over as well as any on the bill. Two sailors enter first and a few minutes later a chubby little thing in short dresses. The shorter of the two men in the act, who appears to be very young, won round after round of applause by his dancing. He is also a clever little funster and most of his lines left an impression. The other two members of the trio also dance very well. The act went over so big that it won several encores.

Meyers and Hanaford, the two rubes from Arkansas, had the audience giggling as soon as they came on and, when they made their last exit, the giggle had changed to a roar. All of their stunts went big, especially the playing of a popular tune on a saw. Their stunt of nonchalantly making an apple disappear is a most original bit for an encore.

The closing act was one of such novelty that hardly a person left before its conclusion. Brenck's Posing Horse it is called and is one of the best posing acts to be seen. A woman appears with the horse in the different tableaux, which are in bronze. All of them are artistic and well presented and, throughout, the horse remained as immobile as was possible. The act is an ideal one for a finale. J. M. C.

## KEENEY'S (Last Half)

Gus Hahn's orchestra commenced the evening's entertainment with a well-rendered overture.

The Neapolitan Singers, possessed of robust, healthy voices, displayed their vocal wares, much to the amusement and delight of the audience. Neapolitan in name, their selections were rendered in their native tongue. They were quite enthusiastically received, responding to an encore.

Sue Creighton and her sister were the occupants of the second position on the bill, in which place they entertained admirably. Their offering consists of singing and dancing with piano accompaniment. However, one of the girls, whom we take to be Sue, does a male impersonation that is a really clever piece of work. They were encored and applauded very heartily.

Harrison and Weber, a slapstick comedy turn specializing in hokum that has been rejuvenated after years of peaceful slumber in the dark past, followed. They got laughs, we'll give them that, but their method of attack is all wrong. There is too much repeating of gags, too much knockabout, etc., although the closing bit, a Scotch burlesque, was well put over. They were seen by the writer earlier in the day at the Jefferson, where they appeared under the name of Unger and Evans.

The Three Sons of Jazz seem to have been away from home for a long time. They start off like a house ablaze and then gradually drag, until the end, when, by an extra spurt of effort, they succeed in putting the turn over. The fault with them is simply this: They are attempting to put over a novelty turn, but do not possess enough versatility to do so successfully.

Hal Johnson and a Company of two, in a corking little farce burlesque entitled "The Masquerader," held the fifth position quite creditably and for a sketch act, did remarkably well in the way of laughs, applause and encores. Johnson is capable and clever and is ably assisted by two talented associates and a cleverly written act.

Coghlin, Bard and Company, in comedy and bits, occupied the sixth position and their efforts to obtain laughter were successful and resulted in a good-sized hit being scored by them. Their offering, new to vaudeville, will be reviewed in more detail in the New Acts columns.

Jupiter and Mars, in a statuesque posing turn, concluded the vaudeville portion of the bill and held the audience very nicely. The act, artistically arranged, was applauded heartily by the audience, which appreciated the work of horse, dog and master.

Marie Doro, in "Midnight Gambols," was the feature film. S. K.



# VAUDEVILLE

## NORA BAYES

Theatre—Palace.  
Style—Singing.  
Time—Twenty-eight minutes.  
Setting—One.

Nora Bayes, upon her return to the Palace, received an ovation upon her appearance. It was some time before she could proceed. She looked younger than ever in a beautiful gown of white satin, with a hat of yellow panne velvet and holding a parasol of black and yellow. But, although she tried hard, the first number, lacking punch, did not get over any too well.

She next sang a "Blues" number, singing it well, with the clear and concise enunciation and clearness of diction and pronunciation for which she is noted, each vowel being allotted its true value. The number, in any other hands, would have been a sure flop. But Miss Bayes put it over to a fair hand. A gypsy song followed, in which she recited the second verse with a keen sense of dramatic values. She certainly knows how to put this style of rendition over.

During the chorus, a sort of wail was attempted that sounded as if a high note was tried for and her voice broke. The drop then descends and upon its re-rise, a pickaninny is discovered in exactly the same kind of dress and hat as worn by Miss Bayes, with the latter standing in the background, while the "Pick" in a spot, gives a very admirable imitation of the gestures, voice and manner of the musical comedy star and vaudeville headliner. The "Pick," billed as "The Shadow," gave the same wail as was done previously by Miss Bayes, which helped to correct the impression previously given. This bit made an emphatic hit and demonstrated that the pickaninny had been carefully coached and trained, for she has it down to a "T."

"That's not my child," said Miss Bayes and then sang "There Aint Nothin' But You" and yodelled the chorus.

Miss Bayes is a sterling artist, with a voice, style, method and manner of working all her own. She is a great favorite and has a large following, which will swear by her no matter what she sings. But, her present act does not compare with the one previously seen at the Palace. The selection of songs even does not display the very good judgment that has marked her previous efforts and, although she uses all the subtlety of her art, strength of voice, cleverness of technic and unctuousness of delivery, the hit she made lacked greatly in the spontaneity and acclaim that have marked her former offerings.

Quite a number of bows, curtains, encores and speeches were taken and made. The "Pick" was used to mimic the gestures and actions of Miss Bayes and on one of the bows, the "Shadow" did a shimmy. Miss Bayes made a speech of thanks and, in responding to two more encores, made a few comedy remarks each time. H. W. M.

## MAZIE KING & CO.

Theatre—Harlem Opera House.  
Style—Dancing.  
Time—Fifteen minutes.  
Setting—One to full, special.

With a clever routine of solo and double steps, Miss King and a company of two men offer a diverting dance act. The musical setting, for the most part, is special and the stage accessories elaborate. This act should find a welcome spot on the two-a-day.

Opening in one, the two men offer a special number, which serves to introduce Miss King, who, straight-away, offers a dance specialty. Several others follow, in which both Miss King and the two men are seen to advantage. There is novelty in every step.

Miss King has several changes of costume, which are always in keeping with her numbers. Both men work through the act in tuxedo. E. H.

## FRANCIS RENAULT

Theatre—Riverside.  
Style—Female impersonations.  
Time—Fourteen minutes.  
Setting—Special.

Francis Renault in his new offering "A Fantastic Revue," has set a high mark in the field of vaudeville production for while his act is essentially one of female impersonation and built around his personality and ability in this line, it is far and away from other acts of this nature and is deserving of much success.

The stage setting, of Chinese effect, is of purple and green with a big cyclorama taking in a large part of the stage, side drops and top are of the same color. On each side of the stage, far back, are tall stands at the top of which are four blue lights.

The back drop divides in the middle, showing a staircase and down this Renault makes his first appearance. Clad in a gorgeous black and gold gown he sang his first song, a number with which he has become identified. This was followed by an announcement that he would give an impersonation of Julian Eltinge singing the bride number. A change of costume and Renault appeared in white bridal gown and sang "In the Land of Wedding Bells." In it he not only closely resembles Eltinge but closely imitated his voice as well. The next was an impersonation of Geraldine Farrar, and in the red dress of the cigarette girl he sang the Habanero from Bizet's famous opera. Strikingly like Miss Farrar in this role was Mr. Renault.

For an encore he sang "My Hero," and his final number was an imitation of Ruth St. Denis in her dance of death of Puccini's "Madama Butterfly."

Renault has spared no expense in the staging and mounting of his new act and the costumes alone cost a small fortune. The act is great to look at and this combined with Renault's exceptional ability make of it a fine offering. W. V.

## SHRINER & FITZSIMMONS

Theatre—City.  
Style—Comedy.  
Time—Twenty-two minutes.  
Setting—Newstand, one.

Shriner and Fitzsimmons have a peculiar combination in this turn. One of them enacts the part of an old man, employing several bits of business once used by Lydell and Macy, Clifford and Wills, etc. The other works "straight," as an actor looking for a paper.

For an actor seeking a paper the "straight" is entirely too garrulous and inquisitive. His talk is irrelevant, having no bearing on the situation. The comedy is talky and very weak, with the laughs scattered throughout the turn at random, no consistency being observable. However, the finish of the act, in which both men sing in a medley of old-time songs such as "Rosie O'Grady," "Sidewalks of New York," etc., is well done and gets over for applause. After singing these numbers, they walk off, the lights go out and the old man is seen coming back with a lighted match searching the spot where he had previously thrown a coin. The other then says to him, "What are you doing holding up the other acts?" to which the old fellow replies, "To hell with the other acts, where the hell is my nickel."

The one portraying the old man should not remove his make-up, for, while the audience may be aware that he is a young fellow, it spoils the illusion he is trying to create. We know of no one else who removes his make-up when doing a straight characterization like this. S. K.

## MACK LOOKING FOR ACTS

Pete Mack has left for Chicago to look for material and will not return to New York for three months.

## BILLIE SHAW & CO.

Theatre—Palace.  
Style—Dancing.  
Time—Twenty minutes.  
Setting—Special, One, Three and Three and a-half.

The act opens before a black drop in One, on which are depicted Japanese Birds, and then goes to Three, a special set in orange and black with an arch centre, to which a set of steps lead. Two orange colored hanging lamps add to the effectiveness of the scene.

There is a conversation between two boys and Miss Shaw then makes her appearance and does a dance. A vocal solo by one of the boys was weak. Miss Shaw is shown at the head of the steps, dressed as a doll and does a dance illustrative of the mechanical toy she is trying to give an impression of, in which she is joined by one of her partners dressed as a toy soldier.

The following scene is a bedroom, with Miss Shaw in bed and the other boy serenading her through the open window with a saxophone. There was some talk which could not be heard, as Miss Shaw's voice is weak, and the set was pretty far up stage. She then jumps out of bed and, with bare legs, does a dance that displayed grace and agility and was good for a hand. The splits were well done. One of the boys then rings a bell for a waiter, who makes his appearance.

The parting of the curtains then showed Miss Shaw lying on her back in a large bowl of a vase. She was attired in a beautiful costume of gold cloth, set off with green spangles and a head dress of gold and green. Her bare legs, with short socks, were extended in the air and, as they are shapely, she presented a pleasing appearance. A double dance came next, after which a solo instep dance by one of the boys drew a hand. An eccentric dance with a cane was followed by a saxophone solo and a medley was played.

Miss Shaw, in a costume of silver and black, and again with bare legs, then danced, and did a number of fast splits, with rolls around the stage.

Miss Shaw dances well, looks pretty and is pleasing. The boys dance fairly well, one better than the other. H. W. M.

## GLENN AND RICHARDS

Theatre—Greenpoint.  
Style—Song and dance team.  
Time—Eleven minutes.  
Setting—One, plain.

The usual man and girl team, providing singing, dancing and comedy, the latter of which is somewhat forced. The girl's singing is very good, the man's only passable. Their dancing is good and the routine as well arranged as possible. They open with the usual flirtation bit, talk about love for a few seconds, then go into a song, "If You Are Only Fooling 'Round," etc. More talk about marriage then follows, in which the girl tries to be cuter than nature allowed her to be. She is a good-looking, personable little thing, but the baby doll way does not seem to fit her.

From the song they go into a double dance, followed by a well rendered vocal solo by the girl, a dancing solo by the man following. In this he disclosed some nifty eccentric steps, all of which have been seen before but which he, nevertheless, does well. Then the girl, in a cute, abbreviated costume, sang a novelty number with dance to suit and they closed with some acrobatic stepping that sends them away to a good finish. They'll do, for with several more workings out, they will get into the spirit of things as they should be. A good act, but nothing to rave about. S. K.

## THREE MARTELLS

Theatre—Harlem Opera House.  
Style—Bicycle.  
Time—Ten minutes.  
Setting—Three.

The Three Martells have a cycle act built along conventional lines. They ride mostly unicycles, doing a waltz and a variety of spins and turns. A wagon wheel, with some spokes removed, is utilized, and two of the three Martells do turns inside the wheel and coincident with its turning.

For the concluding tricks, an old-fashioned high Columbia cycle is used, with the large wheel in front and the smaller behind. They do hand-stands and head-stands and the usual routine of feats of acts of this style.

One does "straight," one a cop and the other eccentric, but there is little humor aroused. The act seems to need a nifty-looking woman to give it a punch and added interest. Three men who do nothing essentially new, even though passably accomplished, hardly make for commercial value in this class of acts, and it is doubtful whether they can get the money for three on the better time, to make it worth while. H. W. M.

## TWO EMIGRANTS

Theatre—City.  
Style—Singing.  
Time—Fifteen minutes.  
Setting—One.

Before a drop which depicts a dock scene at an Italian port, a robust man, garbed in the costume of the Italian peasant, enters. He is followed by a buxom woman in the dress of her native land who juggles the luggage on her hand. They indulge in some small talk which denotes that they are about to leave the old country. Some of their comedy gets over, but, at times, the dialect is so broad it is hard to understand. Most of their comedy is of the obvious kind and has little to commend it.

The pair score, however, through the medium of their sweet and resonant voices. The man has a good tenor voice and the woman a sweet soprano. They sing a few light operatic airs, all of which won a spontaneous round of applause. The woman has some ability at getting a laugh, but, were some of the lines cut, the act would go better. It scored heavily for an opening number and won an encore. But, this was mainly because of the manner in which the songs were put across. J. Mc.

## TWO JACKS

Theatre—Hamilton.  
Style—Acrobatic.  
Time—Nine minutes.  
Setting—Three.

The two Jacks, made up as stage hands, indulge in an argument and explain that the regular act would not come on because their stuff was not set right but that they had seen a couple of good actors once and would do their act. Their comedy poses before and after each trick are funny, and the hand-to-hand, from a trampoline, head-to-head, with a "seal" turn, hand stand on the head, and head stand on the foot, were accomplished with an ease and dexterity that bespeaks long and careful training.

The manner of presentation is novel and the act of big time calibre. They took one bow, but, at any other house, would have taken more. It was very warm and the audience was not overly enthusiastic about any of the acts, with the exception of Kharum. This may have accounted for the fact that the Two Jacks did not receive as much applause as they justly deserved. H. W. M.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

ALL PARIS PUTS ON MOURNING  
FOR THE GREAT DEAD REJANE

**Boulevardiers and Midinettes All Wear Black Band on Hat or Arm for Three Days Out of Love for the Departed Actress—Was Greatly Beloved Everywhere**

PARIS, July 3.—Everyone in Paris, from pretty midinettes to gay boulevardiers are wearing black bands on their hats and arms in mourning for Madame Rejane, considered by many critics as the greatest actress of her time and superior as an artist even to Bernhardt. For the Rejane of "Madame Sans Gene," of "Portage," and of "Divorcons," was beloved by all Paris, not only for her histrionic attainments, but as a charming woman, and one of the kindest as well as the cleverest of human beings. The mourning is to continue for three days. Still possessed of all her artistic abilities, Rejane was intending to retire from the stage when stricken by the illness to which

she succumbed at the age of sixty-four. However, a few months before her death, when she was presented with the cross of the Legion of Honor, a fact of which she was immensely proud, she appeared to have seen no more than forty years and one would never guess her true age.

At the home of this celebrity, one was always sure to find curious and remarkable personalities. It was the meeting place of literateurs, as well as of politicians. Because of her wonderful sense of humor she sailed through life, not only the friend of persons of social prominence, but of the little midinettes, with whom she was a great favorite and who now mourn her.

## INFLUX OF GERMAN MUSICIANS

LONDON, July 2.—The long-haired Germans and the often unshaven Russians, without whom, before the war, no British musical entertainment could have hoped for success, have settled on London again like a swarm of bees, ousting thousands of British from their jobs.

The English public where the arts are concerned asserts the peculiar national trait of self-effacement and wills itself to believe that no musician of its own flesh and blood can be an artist; that musical genius is always to be found outside these islands. Hence, it has taken the return of the foreign musicians as part of the usual scheme of things, with the result that many English girls who seized the opportunity offered by the men being at the war to adopt music as a profession have been thrown out of employment.

## PASSION PLAY TO BE REVIVED

PARIS, July 3.—The Passion Theatre at Nancy, founded sixteen years ago, will inaugurate its religious festival this month on a grander scale than ever, according to the Abbe Petit, founder of the theatre.

Through the generous assistance of friends, the Abbe has been enabled to restore the playhouse, which was partially damaged by German shell-fire and bombs during the war. The entire profits obtained from tourist visitors to the spectacle are devoted by the French people to charitable work. Christ's Passion, from the entry into Jerusalem, to Calvary, is the theme, presented with music, by the Gregorian choir of St. Joseph's. The part of Christ is portrayed by the humblest civilian, although rich members of the congregation yearly seek the privilege.

## REHEARSING "THE LOVE GIRL"

LONDON, June 26.—Rehearsals on "The Love Girl," a new musical show by Fred Jackson, H. E. Garden, C. Cox and Howard and Edward Horan, are now under way, being directed by William J. Wilson. In the cast of the piece, which opens on July 19 at a theatre as yet unnamed, are Roy Byford, Scott Harrold and W. Louis Bradfield, A. Riscoe, Dorothy Purdell and Irene Lister.

## "SKIN GAME" TO TOUR

LONDON, Eng., June 26.—The production of John Galsworthy's play "The Skin Game," goes on tour July 5, commencing at Devonshire Park, Eastbourne, with Edmund Erwin playing the lead. The company is only one of the touring companies in the piece.

## ELSIE JANIS IN PARIS

PARIS, June 11.—Elsie Janis and her mother arrived here yesterday enroute for England.

## PARIS CAFES DROP ORCHESTRAS

PARIS, France, July 3.—The effect of the new schedule of taxation which went into operation on July 1 has been that restaurateurs, who were affected more than others, have thrown out their orchestras and entertainers and have raised their prices to the public, which means that the public will have to fight the government for a reduction in the rate of taxation if it wants music with its meals.

Under the new rates, 50 per cent of the profits of cafes and restaurants which employ musicians was demanded, as well as a 10 per cent tax on the bill of each patron. When the new rates went into effect, the restaurant keepers decided to eliminate the musicians or raise the price, finally deciding to do both. The patronage of theatres and restaurants has been heavily cut since this move and, as a result, the theatrical season, which was expected to continue strong during the Summer, may not be so good.

## GEO. NASH MAKES HIT

LONDON, July 2.—"East Is West," the romantic melodrama which had such a long run in New York, is being received with great favor here also.

The chief hit of the evening was made by George Nash, creator of the role of Charlie Yong in America, who gave a brilliant character study of this suave and prosperous "chop suey" dealer with his catch-phrase of "Have cigarette." The cast follows: Harry Morton, Drelinecourt Odium, Leslie Howard, Frank E. Petley, G. Langley-Bill, Arthur Hatherton, Iris Hoey, Frank Wood, Harold Moore, Ronald Squire, George Nash, Julia Hay, Helen Rous, D. Scott, Arthur Cullin, Amy Verity, Norah de Lange, Arthur Lowrie.

## LONDON DOES "ESKIMO HOP"

LONDON, July 5.—The Eskimo hop has become a craze in London ballrooms. This new dance was given birth following the showing here of a motion picture film featuring Eskimo folk-dances. It took Londoners by storm and, everywhere, dancing instructors are reaping a harvest teaching society folk how to gyrate on all fours. The "hop" is danced by three persons, that number being a more convenient number than two. It usually ends with the dancers falling flat on the ground.

## THEDA BARA'S SISTER ENGAGED

LONDON, June 24.—The engagement of Loro Bara, sister of Theda, to Frank W. Getty, of the London staff of the New York Times, which has been announced here, culminates a rapid romance. Getty met Miss Bara aboard the *Vestris* when returning here from a vacation to his home in Winchester, Mass.

## U. S. SUPPLIES 75% OF FILMS

LONDON, July 3.—Seventy-five per cent of the films used in the playhouses of the United Kingdom are of American production. In 1919 Great Britain imported 81,014,079 linear feet, at a value of \$4,952,660 from the United States, against 44,066,425 in 1918, valued at \$2,321,525.

The motion picture industry, so far as the United Kingdom is concerned, looks back on the year 1919 as one of great uneasiness, despite the fact that the business, as a whole enormously increased in prestige with the public, Parliament and press, says a report to the Bureau of Commerce, from its representative in London.

"The producing and manufacturing industry made greater strides, no doubt, than any other section of trade, and great efforts have been made to create producing organizations that would supply the British market with British films," continues the report.

"A number of British films have found their way to the United States and American theatres are beginning to open their doors to British films. The British manufacturers' most serious trouble at present is that British-made films command, on an average, double the price of American and foreign films. Several American film producers have decided to establish studios in England and manufacture in this market. These studios will be in full working order in the course of the present year."

## DYES BODY WITH HENNA

PARIS, July 3.—Mrs. Frank Gould, the former Edith Kelly, actress, has become an exponent of the henna-treatment of the skin and has dyed her body in accordance with the new fad. She declares that the method of transforming a pale blonde into a dusky one is very simple. After her hair has received its henna treatment of three hours, she explained, the coiffeur prepares a little of the paste in a weaker solution. It is applied all over the body and leaves a golden-brown color which resembles a coat of tan. It lasts for about a month, after which it must be renewed.

Mrs. Gould, who returned to this city after a hurried trip to America, where she filed a cross-suit for divorce against Frank Jay Gould, is rehearsing for a play being written for her by M. DeCourville and which will be produced in London early next month.

## COCHRAN ANNOUNCES PLANS

LONDON, Eng., July 3.—C. B. Cochran has announced his plans for next season, and among them includes the production of the following new plays: "Cherry," by Edward Knoblock and Melville Gideon; "London, Paris and New York," a revue by Arthur Wimperis and Herman Darewski, the cast to include Mistinguette, Georgia O'Ramey, an American girl, Nelson Keyes, Juanita Sainte Elmo, Maurice and Lenora Hughes, Little June, Albert Bruno, Isabella Jeans and Arthur Roberts.

"Arabian Nights," with music by Herman Darewski and Charles Culliver and costumes by Bakst, will also be done. A new Parisian revue, with Sacha Lucien Guitry and Mlle. Yvonne Printemps and an English version of "Le Danseur de Ma-American bookings.

## PASS NEW ENEMY ACT RESOLVE

LONDON, Eng., July 3.—At a recent meeting of the V. A. F., a new resolve was passed instructing the executive committee to give the Federation authorities full power to use all means in keeping ex-enemy acts from working in English music halls. The resolution further indorses the preference being shown discharged actors who served in the Allied forces. Allied acts of other countries have been endorsed.

## "ACTOR" EDITOR RESIGNS

LONDON, Eng., July 3.—Athole Stewart, editor of "The Actor," has been forced to resign because of ill health owing to the pressure of work. His place as editor has been taken by H. R. Barber.

## PEGGY O'NEIL KICKING

LONDON, July 1.—In scoring the biggest hit of her life in "Paddy, the Next Best Thing," Peggy O'Neil is not as well satisfied as she might be and is objecting strenuously at being denied the chance to play the part in America, where it will be presented in the Fall with Eileen Huban in the leading role, according to present arrangements.

Miss O'Neil claims to hold a contract calling for her appearance in the role in New York, which she is anxious to have fulfilled. In order to straighten out the tangle, Robert Courtneidge, producer of the piece, has left here and is en route to New York.

## OPEN IN SEPTEMBER

PARIS, July 3.—The American Opera Company will open its season in Paris in September, with Arturo Toscanini as conductor, it was announced here today. Many of the operatic stars will be from the Chicago Opera Company, among the better known members being Mary Garden, Rosa Raisa, Anna Fittzue, Theodore Chalapine, Carolina White, Lucrezia Bori and the Misses Barrientos and Cisneros. It has been decided to play the Victor Herbert composition "Natoma," among others.

## SIGNED BY SHUBERTS

LONDON, Eng., July 3.—Dorothy Ward and Shaun Glenville have been signed by the Shuberts of New York for a Broadway production next season. The couple returned here recently from New York, where the Shuberts had wanted them for their newly opened show, "Cinderella on Broadway," but, due to family affairs, Miss Ward was forced to return home. However, they sail to open in New York some time in August.

## U. S. FILMS SWEEP FIELD

PARIS, July 2.—The absolute monopoly gained by American movie films marks the most striking change in Paris since the war. Scores of new cinema palaces have opened since the armistice, the programmes of which are made up of reels which have been shown in the United States months before. Many of the American movie stars who are flashed on the screen have been given French names in order to appeal to cinema fans here.

## BERT LEVEY BOOKED

LONDON, Eng., July 3.—Bert Levey, who has been absent from the English variety stage for ten years, made his re-appearance here recently at the Leeds Empire, with Glasgow, Liverpool and Birmingham to follow, previous to a two weeks' engagement at the London Palladium.

He has been offered two years' work in England, but declined, due to previous American bookings.

## SHIRLEY KELLOGG HAS A KICK

PARIS, France, July 3.—Shirley Kellogg, who is appearing here in a revue called "Pif-Paf" at the Margins, produced by Albert DeCourville, her husband, is complaining through the dailies of her cold treatment since the opening of the show. To her complaint, the press replied that, inasmuch as the show was poor, it deserved nothing better than "the cold shoulder."

## AMERICANS FLOOD PARIS

PARIS, France, July 3.—Paris is full of overflowing with Americans in all lines of endeavor. Among the most popular folk in town are several well known theatrically, including Natalie Talmadge, Mrs. Talmadge, Anna Case, Reginald Werrenath, Valli-Valli, Eleanor Gates, E. H. Sothern, Julia Marlowe, Jesse Lasky and Craig Campbell.

## LONDON SEES "RUINED LADY"

LONDON, June 28.—"The Ruined Lady," the Frances Nordstrom American play, had a successful premiere at the Comedy Theatre here on Saturday night.



# BURLESQUE

## FILMS LIKELY IN SHOWS FOR NEXT SEASON

### SHORT-REEL COMEDIES PREFERRED

Burlesque show producers, it is reported, are considering a proposition suggested by one of the larger independent film producing companies to have a short two-reel comedy in next season's shows. Several of the producers have taken kindly to the suggestion and it may be tried out in a few of the new shows now being prepared for presentation when the regular season opens next month.

The proposition carries with it the offer made by the film producing concern to turn the complete exploitation rights of the comedies over to the producer. Under this arrangement, if the film were favorably received in the show, it could, at the finish of the season, be booked independently in motion picture houses.

It is said that each two-reel comedy would not cost the producer more than \$5,000, and besides proving to be a valuable feature of the show, there is the possibility that the film would bring in substantial monetary returns through its presentation in motion picture houses.

The players in some of the features, it was suggested, could be drafted from among the burlesque show's personnel.

### SUING FOR JEWELRY

Frankie Niblo, former burlesque performer, but in private life Mrs. Solon Jay Riesser, is being sued by her husband, who served overseas as a secretary of the Jewish Welfare Board, for the recovery of a large amount of jewelry which Riesser's first wife left him.

According to papers filed in the Supreme Court Riesser claims that the first Mrs. Riesser gave him her jewels on her deathbed, asking him to keep them as family heirlooms. He says, that, after he married the defendant, he loaned them to her in response to her repeated urgings. He claims that the jewels are now in a safe deposit vault in the name of Frances Milefsky, the maiden name of his wife. He is also suing for an annulment of their marriage, based, he says, on information that has come to him since they were married.

### "BY JINGO" ROSTER FILLING

The roster of George LaTour's "O, By Jingo!" Company includes Le Rose, producer; Joe West, Steve Paul, Bernie Clark, Violet Buckley, Florence Mascott and one to come. George LaTour, manager; Dave Guran, agent; Lew Wagner, leader; Walter Seamon, carpenter; Fred C. Burke, electrician, and John Baptisti, "props." There will be eighteen girls in the chorus.

### CAIN TO RUN MT. MORRIS

Maurice Cain will manage the Mt. Morris Theatre, New York, which plays the attractions of the American Burlesque Circuit the coming season.

### CANCELS TALBOT CONTRACT

Vic Casmore has cancelled his contract with Lew Talbot and signed with Arthur Hammerstein to appear in "Jimmy," to open about Labor Day.

### MRS. NOLAN'S BROTHER DIES

William Hagerty, a brother of Mrs. Tom Nolan, died at his home in New York, June 21.

### HOWARD SIGNS WITH KAHN

Tom Howard has signed contracts with Ben Kahn, through Ike Weber, to open at Kahn's Union Square, August 16, for the season.

### MORE ROSTERS FILLED

More rosters of burlesque companies were filled last week.

Billy Watson's "Parisian Whirl" will have Billy Watson, Billy (Grogan) Spencer, Edgar Bixley, Elsie Lavedau, Anna Armstrong, Patsy Ayers, Roy Burk and Martini and Sanai, as the extra attraction. Al Humes will be carpenter and J. E. Clifford electrician.

Lena Daley and Kandy Kids will have Lena Daley, Danny Murphy, John O. Grant, Billy Bloak, Johnny Mills, George Palmer, Louise Davis, Irene Keller and the Five Frisco Syncaptors. The executive staff will have Ed. E. Daley, manager; Nes La Vene, agent; Chas. Sachse, leader; Dave Peyson, carpenter; Phil O'Keefe, props, and an electrician to be engaged.

Liberty Girls will be made up of Jack Conway, Frank Donia, R. George Barrett, Gloria Douglas, Pauline Harer, Maria Donia and the Runway Five. Executive staff will be Alex Gorman, manager; Harry Newman, agent; James Hall, carpenter; Harry Traxler, electrician, and Harry Kitz, props.

Joy Riders: William Massey, George Adams, James Peck, Chas. Pendley, Irvin Shaffer, Louise Pearson, Billie Kimes and Grace Furnside.

Executive staff: Al Lubin, manager; Frank Metzger, agent; S. H. Miko, leader; George Gallagher, carpenter, Vic Cunno, electrician, and Peter McGuire, props.

Step Lively Girls: Don Barclay, Ben Byron, Jack Mundy, Louise Carlyle, Pati Moore, Swift and Daly, Wilkes and Aubrey Trio and Gene "Rags" Morgan. Billy Eisenlohr, manager, and Jules Micheals, agent.

Powder Puff Revue: James Coughlin, Jack Pearl, Ben Bard, Martha Pryor, Florence Talbot, Leona Earl, Jess Weiss and Carlo De Angelo. Harry Shapiro will manage the show.

Hits and Bits: "Sliding" Billy Watson, Chas. Ahearn Trio, Joe Shrinner, Morrison and Hart, Grace Darling, J. C. Flipper and Margie Coates. William Clark, manager, and Jules Micheals, agent.

Golden Crooks: Rand and Gould, Jack Callahan, George Broadhurst, Six Slako Rollickers, Ann Meyers, Chas. Benz, Eva Sully and George Rice. James Fulton, manager.

Sporting Widows: Al. K. Hall, Bob Startzman, Gertrude Beck, Jean La Blanc, George Weiss, June LaVeay and Rex Trio. Ben Harris, manager.

Million Dollar Dolls: Joe Freed, Al. Tyler, Cecil and Fentel, Barney and Barry, Irene Meara and Raymond. Ira Miller, manager.

Bon Tons: Johnny Barry, George Douglas, Jean De Lisle, Nellie Hill, Lou Barry, Mickey Feeley, Arthur Bernard, Eddie Simonds and George La Foye. Doc Livingston, manager.

Grown Up Babies: Eddie Shubert, Billy Spellman, George Shelton, Olga Woods, Bert Jackson, Ida Howard, Collette Baptiste and Al Ridgeway.

Flashlights: Richy McAllister, Harry T. Shannon, James Regan, Stradley and Cross, Alice Isabelle, two to fill. Fred Clark, manager.

### SACKS STARTS A BUSINESS

PROVIDENCE, R. I., July 3.—Mike Sacks, principal comedian of the Abe Marcus "Oh Baby" Company, has started a crockery business here. The firm name is Mike Sacks, Kaplan and Co. and his brother is running it for him. Mrs. Sacks is now visiting her husband on the road for a few weeks.

### MABEL HOWARD AT KAHN'S

Mabel Howard opened at Kahn's Union Square Monday, as soubrette, working opposite Babe Healy.

## OWNERSHIP OF 2 FRANCHISES MAY CHANGE

### DICKERING NOW ON

That the control of at least two and, possibly, more, franchises, may change within the next week, was reported about the Columbia Building on Monday. One of them, it was said, would be turned over because its present owner is hard pressed for cash through having been a heavy loser in Wall Street and the other is being sought by new interests. It, however, is being held for a price.

The value of all franchises, on both wheels, is very high this year, owing to the good season burlesque has just enjoyed.

### WILMER & VINCENT BUY

UTICA, N. Y., July 1.—Wilmer and Vincent have purchased the Lumberg Theatre, this city, which plays the attractions of the Columbia Amusement Company the last three days of the week. They are spending \$30,000 on the house and are making an entrance through to Lafayette Street. The former entrance was on a side street.

The house will play K. and E. shows the first three days of the week and will be ready for the opening of the season in August.

### TITMAN MELTING AWAY

ATLANTIC CITY, July 3.—Emory Titman, well known to burlesquers in and about Philadelphia, has won all bets he placed on the first of the year. On January 1st, he weighed 623 pounds and wagered all his friends that he would reduce so that he weighed less than 350 on his thirty-first birthday. He reduced to 347 pounds and now wagers that, by January 1st, 1921, he will weigh only 250 pounds.

### BURLESQUERS AT ATLANTIC CITY

ATLANTIC CITY, N. J., July 3.—Betty Palmer, last season with the "Girls Girls" Company and signed again with Deady and Kenny, is spending the Summer here. Other theatrical folk here are Mr. and Mrs. Louie Gerard, Mr. and Mrs. Manny Rosenthal, Baby Hope, Mr. and Mrs. Mahien, Mr. and Mrs. Bert Bernstein and Mr. and Mrs. Harry Shapiro.

### SUMMERING IN CANADA

CRYSTAL BEACH, Can., July 1.—The following theatrical people are spending the Summer at their bungalows here, Gus Fay, Gene Jorge, Ethel Hamilton, Ben Cook, The Keelies and Margaret Bennett. They will remain here until their season starts in August.

### GERARD ENGAGES McNAMARA

Barney Gerard has engaged Jack McNamara to manage the "Follies of the Day" next season. Max Armstrong, who managed the show the past two seasons, will not go on the road next season, but will remain in New York in charge of Gerard's office.

### FRANK MACKAY CO. CLOSES

POUGHKEEPSIE, N. Y., July 3.—Frank Mackay and his stock company closed a two weeks' engagement here today. He changes his bill twice a week. The company goes from here to Rochester for two weeks.

### WARD PLAYING ORPHEUM TIME

Solly Ward is now playing the Orpheum time. He opened in Calgary last week.

### BOWEN SIGNS WITH COOPER

Harry Bowen, who is playing the Keith time with Madeline Boas in a comedy, singing and talking act, has signed a contract with James E. Cooper as principal comedian with one of his shows next season.

### OPEN BOSTON AUG. 7

The "Hip Hip Hoorah" Company will open at the Gayety, Boston, August 7.

### MUSICIANS AND MANAGERS SORE

While the threatened strike of musicians has been averted, managers and men are still at loggerheads, it was learned early this week. As a result, next season's opening of dramatic houses may be marked by an absence of musicians, while musical comedy orchestras and those in the larger Broadway picture houses will probably be cut to the bone. Thus, managers plan to keep their running expenses on this season's plane, despite the boost in musicians' wages.

Dissatisfaction with the manner in which President Joe Weber handled the issue has been expressed by many of the men belonging to Local 310. The opinion among the men is that, although they have gained an increased wage scale, the field of employment has been cut considerably.

Weber's reported threat of outlawing the local, should it strike against his orders, forms another basis for considerable grumbling among the radical faction. His no strike mandate, they hold, stripped the local of the power to effect an agreement with the managers that would have resulted better for them. They are confident that, thus armed, they would have won the tilt, and, at the same time, retained a working agreement restricting the managers from diminishing the man power of an orchestra.

Weber is said to have muddled up the whole affair when he stripped all working agreements from the demands of the men. Both radical and conservative factions among the musicians hold that, in winning higher wages without the backing of favorable working agreements, they have gained nothing.

In addition to all this, the musicians are further dissatisfied with the increased percentages agreed upon. Players in vaudeville houses frown upon their forty percent increase, as compared to the fifty percent received by musical comedy and picture house players. For the most part, the vaudeville musicians were given a fifty-two week guarantee, which, they claim, in itself, means nothing, inasmuch as vaudeville houses remain open all through the year.

The managers also are dissatisfied with the outcome of the affair. They hold that they were virtually forced into an agreement with the musicians. Had they refused, they are confident that a strike would have been called. Weber's no-strike order, they look upon as a sham, which would have been withdrawn in the event of their refusing to give in to the musicians' demands.

### GOLDWYN GETS FOUR COMPTONS

Goldwyn had acquired four Betty Compton productions yearly. Miss Compton, after her success in "The Miracle Man," formed her own producing company and has already completed one picture, "Prisoners of Love," on which the release date has not yet been set. Alfred A. Grasso is general manager of her company, Ernest Palmer is chief camera-man. Chester Roberts and Jack Little are technical directors.

### "CAVE GIRL" TAKEN OFF

Comstock and Gest's "Cave Girl" show, after two weeks out of town, closed on Saturday night in Atlantic City to await its local premiere, which will take place at the Longacre Theatre, early next month. Grace Valentine appears in the leading role.





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### A Good Idea

The theatre, it seems to us, has always deserved academic recognition. But it has only been within the last ten years that certain courses relating to the theatre have been included in the curriculums of some of our larger universities. And one course in particular, that conducted at Harvard by Professor Baker, may be said to have achieved international renown.

Now comes New York University with the announcement that a course in acting, among other things connected with the theatre, will be included, beginning this Summer, in the various courses that this institution of learning has to offer.

This is as it should be. It isn't to be expected that the students who take the course will come out of it full-fledged actors in every sense of the word, nor is it likely that the majority of them or even a large minority will go out and achieve stellar histrionic honors. The same law of averages relating to the success of those taking this course will prevail as in the courses designed for the development of successful business men.

But this much is certain. Those who take the course in acting will be much better equipped, mentally, to pursue a career on the stage than those who have not taken such a course. And it seems to us that proper mental equipment is a mighty important element in the pursuit of an artistic career. Those who argue that most of the great actors of the past had no academic training and that the talent for acting is inherent rather than acquired, may be best answered by the suggestion that, had they received academic training, they might have been greater actors. Besides, just as "many a flower is born to blush unseen," if we quote the well known line rightly, so it may be with persons who have a natural talent for acting. If fostered by a course in a university this talent may assert itself properly. But, if no such course existed, there are some who might never know that their histrionic talents entitled them to a career on the stage.

In a word, we think it's an excellent idea and one that should be adopted by every university. For, even if within the next five years all the universities put together succeed in developing one great actor, it would be a splendid achievement.

### DENY TAKING EXPRESSION

Editor, New York CLIPPER:

Dear Sir: We noticed in a recent issue of the CLIPPER a story to the effect that someone is claiming we are using an expression that belongs to them. We wish to contradict that erroneous statement, because we only use expressions originated by ourselves, and, furthermore, we do not use any expression so obsolete as the one claimed by this person. Please contradict it by publishing this letter, and you will greatly oblige.

Yours truly,  
Amoros Sisters.  
"Those French Girls."

### TWENTY-FIVE YEARS AGO

Charlotte Ray was with Keogh and Davis' "Down in Dixie" company.

The Frawley company was playing stock at the Columbia, San Francisco. Maelyn Arbuckle, George Osborne and Katherine Grey were with the company. Laura Biggar was with "A Black Sheep" company.

The Rialto Baseball Club included Frank O'Brien, Morris Burns, Maj. Johnstone, George Lavender, Paul Quinn, Jack Campbell, Ed Rentz, Frank Quigg and Tom Williams.

Madge Ellis appeared at the American Roof Garden, New York.

Wm. H. Thompson replaced Wilton Lackaye as Svengali in "Trilby" at the Garrick, New York.

Joseph P. Skelly, author of many songs, died at New York.

"Black America" was showing at Ambrose Park, South Brooklyn.

Fred Mayser was manager of the Central Opera House Music Hall, New York.

### AGNES TRUESDALE ANSWERS

Editor N. Y. Clipper:

Dear Sir:—Just finished reading the letter in this week's issue of your paper written by Dick Moss Jr., my ex-husband.

I want it very distinctly understood that I have a son, Henry R. Moss, whose father is none other than my husband, Richard Moss. The divorce minutes are on file (and can be read by you at any time) which will prove that the evidence submitted by Dick Moss was merely hearsay and nothing was proven against me. The case went by default, first because I was not in a financial position to defend same, and secondly because, being a Roman Catholic, I could not procure a divorce myself.

My husband was divorced from my heart a little over three years ago, when I found that he was entirely too intimate with an older sister of mine and when I caught him unexpectedly, upon my return from a "single vaudeville engagement, at midnight, having a tete-a-tete in pajamas with her in her room.

He was living with another woman at 73 Walnut St., Newark, N. J., and also at the home of her parents in Elizabeth, N. J., and she is probably the instigator of the letter he wrote. He should also be satisfied that I let the divorce go through, for, had it not, I could have put him in jail for bigamy, for this woman claimed, more than two years ago, to have been his wife, and created quite a disturbance in a cabaret in Newark where I was entertaining, over him.

He should be the last one in the world to say anything against me for he never supported me and when we worked together as Dick and Alice Moss everyone on the bills knew how he was abusing me.

I also want it understood that I never lived on Thirty-fourth St. with Raymond Clark. Trusting you will print this, as my son's good name is at stake, I remain,

Respectfully  
Alice Moss  
(Agnes Truesdale)

### Answers to Queries

R. H.—We are unable to give address of Harold Chamberlain, songwriter, but if you will address him in care of the CLIPPER letter will be advertised and will doubtless reach him.

G. E.—Mary and Florence Nash were both born in Troy, New York.

V. R.—Evelyn Nesbitt and Jack Clifford appeared together in a vaudeville act.

B. S.—Dave Ferguson is now doing the late Bobby Matthews old act. He has appeared as a single.

V. E. N.—May Irwin played in "33 Washington Square." It had a run at the Park Theatre in 1915.

C. E. S.—"The Evil Hour" was the title of a vaudeville playlet. The Selywn piece was called "The Crowded Hour."

V. A.—Lou Tellegen's real name was Isidor Louis Bernard Edmund Van Dammer. The courts allowed him to change it.

V. A. V.—Robert Hilliard produced "Fride of Race" and played the leading role in the piece. It had a short run in New York.

M. S.—Ciccolini is not new to vaudeville, in spite of his announcement. He was heard on the Keith time four or five years ago.

C. E. S.—May Tully produced the "Fall Fashion Show," in which Emilie Lea was featured. Yes, it played the Palace Theatre several years ago.

E. A. K.—Byron Ongley was a stage director for A. H. Woods. He died in 1915 as a result of a fall from a hotel window in Wilmington, Del.

A. B. B.—Route of the Bob Ott show is not available. Write a letter in care of the CLIPPER and it will be advertised and will doubtless reach him.

C. E.—Tarzan, now playing at the Winter Garden, is a midget. He is an Englishman by birth, and has been in this country for several years.

A. M. S.—"Chic" Sales is now in vaudeville. He has appeared in several of the Winter Garden pieces and made his debut as a performer on the Chautauqua Circuit.

C. E. N.—George M. Cohan wrote both words and music of "Over There." He is not writing songs at present but devoting his time to producing and writing plays.

A. V. S.—Fay Bainter is now in Europe. She will re-open in "East is West" at Newark in August and, after a week in that city, the piece goes into Boston for a run.

C. E.—Mrs. Leslie Carter has appeared in vaudeville. She presented a condensed version of "Zaza" in the Keith houses a number of years ago. She is now living in England.

C. A.—Aaron Hoffman's sketch, "The Cherry Tree," has played both the Keith and Orpheum circuits, to say nothing of many others. It was first seen in New York in October, 1915.

C. S.—The Dolly Sisters are Hungarians and were born in Budapest. They are twins. One is the wife of Jean Schwartz, the song writer, and the other is married to Harry Fox, the actor.

V. E.—Conway Tearle played the part of Bill Walker, a Whitechapel tough in "Major Barbara" when it was produced in New York several years ago. Grace George starred in the piece.

R. V.—Porter Emerson Browne, the playwright, was once a songwriter. He was not prominent in that field, however, and the Browne to whom you refer is Raymond A. Browne, who wrote a number of big hits some ten or fifteen years ago.

A. R.—Do not know what has become of Sandow, the strong man. A report was circulated several years ago that he had been executed in the Tower of London.

### Rialto Rattles

#### SONG-TITLE SUGGESTION

"If Elected President, What Will, William Maca Do?"

#### THE SHOE DOESN'T FIT.

Seeing "Cinderella on Broadway," as an excuse for staying out late, sounds like a fairy story.

#### SUCCESS OR FAILURE?

Wonder if there is anything ominous in the title of Belasco's play for next season, "Call the Doctor"?

#### THEMELESS.

The report that Victor Herbert has been engaged to write special music for "Topics of the Day" has been denied.

#### MIGHT GIVE A TIP.

Lee Shubert might teach Luther Burbank how to make flowers blossom in a Winter Garden in the summertime.

#### ACCORDING TO HOYLE.

With his new revue bill, Morrissey should be able to give them all "cards" and "spades" playing "Casino."

#### VERY INCONSIDERATE

Though Bedini spends every Saturday night at the Lights Club, the orchestra never plays "Jean." How careless!

#### DUE NOTES

So Caruso received TEN thousand dollars for one performance! Well, we always thought he was some "tenner."

#### A "LABOR MOVEMENT"

We note in these days of social unrest, that playfully speaking, even many of the motion picture houses are "organ"-ized.

#### NO GROUNDS.

Doug, according to reports, is going to apply for a divorce from Mary because every time he kisses her, she cries for Moore.

#### NOT GUILTY.

Excuse us for saying that we hope the honey chorus of "Buzzin' Around" will beehive and that no one "Will" be stung who has the "Brice."

#### THREE A DAY AND OUT

There seems to be an absence of hits in many of the theatrical ball games this season. This goes to prove, speaking of "balls" and "strikes," that though "many are called, few are chosen."

#### INFORMATION WANTED

A correspondent wants to know what made Cecil Lean and Blanche Sweet. We might guess at the former but we can't vouch for either, although we do know what made Pearl White—"The Perils of Pauline."

#### MAY REVIVE OLD SUCCESS.

Pearl White is going to appear with the circus given by the Lights Club and may possibly stage, with some of the lions, "The Perils of Pauline." Harry Von Tilzer is reported to be teaching the animals to sing "Poor Pauline," but we hope this song will be cut out before the opening performance.

#### RULES FOR OPERATIC ASPIRANTS

1. If you're too thin, get fat.
2. If you're too fat, reduce.
3. Announce trip abroad.
4. Hide away in Jersey.
5. Adopt some foreign name.
6. Study for ten or fifteen years.
7. Try to get a job.

#### ADVICE TO VAUDEVILLE ASPIRANTS

1. Follow instructions for Operatic Aspirants.
2. Failing in number 7, learn a few "rags" and "blues."
3. Sing the "Blues" on Monday only.
4. See if you can get a "try-out."



# MELODY LANE

## MUSIC BUSINESS IS NOW IN PROCESS OF RECONSTRUCTION

**Publishers Are Eliminating Evils and Gradually Getting the Industry Upon a Firmer Foundation. Music Men Watching Each Other Closely in Branch Office Moves**

The music business and especially that branch commonly known as the "popular" end is in the process of reconstruction in so far as the methods of doing business are concerned.

This reconstruction process, while an expensive one, has been forced upon the music men by the changes in the retail end of the business which have occurred during the past three or four months. For some reason, around the first of March the sales of music in the big syndicate and other stores dropped to almost nothing. The break in sales, at first looked upon as only temporary, continued, and with the approach of summer grew worse and worse until the business was in a panicky condition. Many explanations as to the cause have been advanced, some of them well founded and others based upon mere suspicion, but the result of the examination into existing conditions has borne good fruit in many directions.

For one thing it has opened the eyes of the publisher to the fact that he has been throwing away a great deal of money. With business running along in the prosperous condition which existed for a number of years, the evils which had fastened themselves upon the business went along unnoticed, but the slump in the business forced them to the front in no uncertain manner. With the elimination of these the publishing business will be upon a far more firm foundation than at any time in the past and when the business resumes its normal conditions, as it doubtless will with the opening of the coming season the publishers will be in a position to make a far greater profit than at any time in the past. The Music Publishers' Protective Association has taken up a number of the big evils and is rapidly removing them. Among these the return privilege, the credits, and expensive trade advertising in the various

bulletins, etc., are prominent features.

Another big item of expense, which the music men are now closely watching, is the branch office, and the publishers are closely watching each other in this direction. The large houses in particular are under close observation, and it is safe to say that if one of the four or five big firms decided to cut its branch office representation down to three or four the entire list of publishers would follow within the next two weeks.

Just what will be the position of the big syndicates when trade becomes normal is a matter of speculation. It is a certainty that a great volume of music was sold in the ten cent stores. Whether or not they will ever assume their former importance in the retail field is a matter of speculation, but in all events they can see the way in which the publisher is overhauling his business and can profit by the example.

One thing is certain and that is that the day of the ten cent music is over unless a big drop in the price of production occurs, but with the constantly increasing price of paper and printing and the continued labor shortage there does not seem to be much hope from that quarter.

It can not be denied that the ten cent stores put out millions of copies of music, but as soon as the hits were missing from their counters the buyers disappeared as if by magic.

The ten cent hit is going to be a rare bird this coming season and without it the syndicate stores with that figure as the retail price for music is going to have a problem in attracting buyers to its counters, but that is to be the retailers' affair.

In the meantime the publishing industry is rapidly getting into the sound business class, a position which before this it never occupied.

### CARL VANDERSLOOT WRITING

Carl D. Vandersloot, who has been spending the past two weeks in New York, has collaborated with Ray Sherwood on three new songs, which will be released by the Vandersloot Music Company early this fall. The leaders in the Vandersloot catalogue at present are "Hawaiian Twilight," "Spanish Moon" and "In Shadowland."

### HARRIS ON VACATION

Chas. K. Harris, who made a trip to Milwaukee to witness the opening of his new play, has decided to spend a week or ten days' vacation in and around the city in which he lived for many years and which incidentally was the place where he wrote and published "After the Ball."

### GILBERT FREELANCING

Wolfe Gilbert, formerly in the music publishing business, is now doing some free lance writing and is submitting some new songs to loyal publishers. Gilbert will resume his vaudeville tours shortly and has been booked for ten weeks through the east.

### ARRANGER OPENS OFFICE

Theo. G. Beach, a well known arranger of music, has opened an office at No. 207 West Forty-eighth street. Mr. Beach will make orchestrations, piano arrangements, take down melodies and arrange the musical portions of vaudeville acts.

### SONGWRITER'S SON BURNED

William J. McKenna, the songwriter, who has been in England for the past three months, returned on Monday on the French liner *La Lorraine*. His homecoming was a sad one, for a group of friends met him at the pier, among them being Father George W. Wall, his pastor. The priest put his arms around McKenna's shoulder and whispered in his ear. The message overcame the songwriter, who would have fallen on the pier had it not been for the supporting arm of the priest.

The whispered message was that McKenna's young son, Paul, who had been badly burned at his home in Jersey City while playing with matches on Wednesday had died the next morning.

### JACK MCCOY ON VACATION

Jack McCoy, professional manager of Fred Fisher, Inc., is on his vacation and plans to be back around the middle of July.

### J. A. DECATUR ON VACATION

J. A. Decatur, assistant manager of the Leo Feist, Inc., music house is spending a short vacation in the Catskill mountains.

### JULIUS WITMARK RETURNS

Julius P. Witmark, who has been spending a short vacation in Lynn, Mass., returned on Tuesday of this week.

### BANKRUPTCY AUCTION THURSDAY

The assets of the bankrupt music publishing firm of Gilbert Friedland, Inc., are to be sold at auction on Thursday, July 8, at 10:30 A. M., at 232 West 46th street. The matter of the disposition of the assets of the firm has been before the receiver in bankruptcy for several weeks and various offers have been considered. The Plaza Music Company, which claimed to be a secured creditor to the extent of \$31,000, made an offer to cancel all its claims and to release all right, title and interest in and to any assets it holds as collateral security for the payment of its claim in consideration of a bill of sale by the receiver covering all the assets of the bankrupt firm except the copyright title and mechanical reproduction rights of three songs, "Dance-O-Mania," "Sunny Southern Smiles" and "Mumsy."

These three songs are said to be of considerable potential value, and E. C. Mills, chairman of the creditors' committee of the bankrupt firm, had several substantial cash offers for them. Owing to the delay in settling the matter up however, due to the inability to reconcile the various creditor interests, these offers, one of them which amounted to \$5,000, have been withdrawn.

It is a matter of speculation just what can be realized from the sale at auction, as the condition of the music publishing business is far from satisfactory and few publishers care just at this time to make a cash outlay of any considerable amount for songs upon which much work along the lines of exploitation will have to be done.

### GAY WRITES A STARTLING SONG

Byron Gay, who a few months ago surprised the songwriting world with his now famous "Vamp," has thrown another bomb into the conservative music element with his new song which bears the startling title of "Murder."

The published copy, recently issued by Leo Feist, Inc., bears the novel inscription "Murder! committed by Byron Gay, also guilty of the 'Vamp,' 'O,' 'Sand Dunes,' etc."

The lyric is an original conception of the thought which has been in the minds of many people who have listened to jazz bands, and it goes on to relate how a jazz band murders a good song. One line of the song expresses it "with villainous glee, they go on a spree, then they ruin, with their blue-in' some good melody."

### JAY WITMARK GOING ABROAD

Jay Witmark, of M. Witmark & Sons, sails for England on the steamship Olympic on Thursday, July 8. This is the first voyage eastward of the huge Olympic since her refitting as an oil burner. Mr. Witmark's trip abroad is partly business and partly pleasure. He will look over the London field, where the interests of M. Witmark & Sons are handled by B. Feldman & Co.

Mr. Witmark expects to be back in August.

### CALLAHAN AT MAYO CLINIC

J. Will Callahan, the song writer, author of "Smiles," "Patches," "Tell Me" and many other well known popular numbers, is at the Mayo Clinic at Rochester, Minn., for examination and treatment for eye trouble.

Mr. Callahan has for a number of years been afflicted with rheumatic iritis, a severe eye trouble, which at times renders him totally helpless.

Mrs. Callahan is with him at the famous clinic.

### SONGWRITERS FINISH REVUE

Howard Johnson and Archie Gottler have completed the lyrics and music of the new Jimmie Hussey revue, which is to be called "Tattle Tales." After breaking in at one of the near New York resorts the piece is to go to Chicago for a run.

### COPYRIGHT BILL GOES OVER

OTTAWA, Canada, July 1.—Parliament adjourned its session to-day without passing the new copyright bill, the passage of which was eagerly sought by American theatrical and musical interests because of the advantageous reciprocal features relating to books, plays and music the bill would have inaugurated.

As a result of no final action having been taken before the adjournment, the bill cannot possibly be introduced into Parliament before next December, that being the time when Parliament opens again.

Ligon Johnson, attorney for the United Managers' Protective Association of America, was associated in the drafting of the new copyright bill, and came here several months ago to urge its passage. The Government, he was assured by the various executive heads, was favorably inclined toward the bill, which made it pretty certain that it would be passed at this session of Parliament.

However, despite the fact that the bill was sponsored by the Attorney General, the hidden opposition against it was so strong that its passage was delayed. The principal opponents of the bill are several large Canadian mechanical reproducing concerns and several branches of organized labor, printers, etc.

### NEW TYPE OF SONG READY

That the growth of community singing throughout the country has created a need for a new type of song is shown by the publication of "Everybody Neighbors," which has just been released by Jerome H. Remick & Co.

It is a get-together song which has been written by Kenneth S. Clark, who was Army Song Leader of the 79th Division in France, and who is now engaged in community music work. The title of the song is the slogan "Everybody Neighbors," which is widely used in community work. The spirit of the text is based upon Theodore Roosevelt's statement, "This country will not be a good place for any of us to live unless we make it a good place for all of us to live in."

### REMICK BUYS "HOLD ME"

Jerome H. Remick & Co. have purchased from Sherman, Clay & Co. the San Francisco music house, the publication rights to "Hold Me," a ballad fox-trot by Art Hickman and Ben Black. The song, which is already a big success in the West, is just getting under way in the East, and the Remick house is planning a very heavy publicity campaign in connection with it. Hickman, who with his jazz band is appearing at the Ziegfeld roof, is said to have divided \$10,000 with Ben Black for the royalty rights in the piece, while \$25,000 is reported to be the price which persuaded the Frisco publishing house to turn over the copyright to the number.

### FEIST PLANS BIG AD. CAMPAIGN

Leo Feist, Inc., has outlined a big national advertising campaign for the further popularization of the new songs "I Don't Have to Die to Go to Heaven" and "Honolulu Eyes." Display space in a large number of the big national weeklies and monthlies has been contracted for and these songs, in addition to other numbers to be decided upon later, will be featured very strongly.

### MUSIC MEN HOLD MEETING

A meeting of the board of governors of the Music Publishers' Protective Association was held at the Hotel Astor on Tuesday evening.

### LOUIS DREYFUS IN PARIS

Louis Dreyfus, the music publisher, is spending his vacation in Paris. His wife, Valli-Valli, the actress, is with him.



## ABOUT YOU! AND YOU!! AND YOU !!!

(Continued on Page 34)

Joe Opp has been engaged for "The Midnight Rounders."

Chillsom Ohrman sailed for Europe Saturday on the Savoie.

Viola May has been booked at the Walnut Roof, Philadelphia.

Sophye Barnard left the "Frivolities" in San Francisco last week.

Chester Stratton has resigned as a booker in the Keith office.

Jane Green has been added to the cast of "Cinderella On Broadway."

Hovick Girls and Diehl Sisters have combined as "The Juvenile Four."

Magee and Anita, accompanied by their mother, sailed for Europe July 3.

O'Sullivan and O'Neill opened this week for the Keith time at Brockton, Mass.

Frisco is to head a revue next season under the management of Jesse Weil.

Dolly Masters has been signed to head the revue being offered at White City.

Hugh V. O'Connell has been discharged from the American Hospital, Chicago.

Jean Cooper has been booked by Roehm and Richards with Strouse and Franklyn.

"Jazz-A-Rag Five" has been booked by Hurtig and Seamon for the "Social Maids."

James McKowen leaves July 9 for a three weeks' vacation in the Maine woods.

Babe Powers and Bobbie Decker are spending a few days at Asheville, North Carolina.

Percy Athos, of the team of Athos and Read, is the father of a new eight-pound daughter.

Hugo Hertz has severed his twenty years' connection with the Orpheum, San Francisco.

Sam Blair's production of "Abie, the Agent," will open in Springfield, Mass., Labor Day.

Ryan and Ryan sailed for England, June 30 after filling forty-one weeks Keith Time.

Percival Wilde, playwright, was last week married to Nadie Narckres, non-professional.

Holland, Oden, and Clyde Miller have been booked by Roehm and Richards with Jack Singer.

Watson Barratt has resigned as art director for the Shuberts and will open his own studio.

Bert Levey will leave San Francisco and start eastward on a four weeks' trip beginning July 9.

Ed Kanter, of burlesque fame, is now connected with the Plaza Theatre, as assistant manager.

Francis X. Bushman and Beverly Bayne have been booked for vaudeville in a dramatic sketch.

Donna Montran has been engaged for the ingenue part in the Louise Huff-Albert Capellani picture.

Marguerite Finley joined the cast of "Honey Girl" at the Cohan and Harris Theatre last week.

The Surprise Trio, a singing aggregation, have been routed by the Unity for a tour of Indiana.

Margie Pennetti opened at Kahn's Union Square last Monday. She will remain two weeks.

Henry Gould, who went to France in the interest of the Allied Film Players, returned last week.

Bertha Wood has been added to the cast of John Drinkwater's "Abraham Lincoln," at the Cort Theatre.

Henry Mowbray is now playing the role of Malcolm Fraser in "Scandal" at the Shubert Theatre.

Jack Osterman will open his eastern tour August 23, at Keith's Royal Theatre, New York City.

James Morley has purchased a half interest in the Wilbur Musical Comedy Company at Los Angeles.

Lew Hilton will be featured in "The Girls of the U. S. A." under Hurtig and Seamon's management.

The Three White Kuhns were all slightly injured in an automobile accident in Chicago last week.

Pat Woods and John O'Malley will look after the Eddie Darling bookings during the latter's absence abroad.

Fay Aarons, secretary to Lewis and Gordon, is to be married July 16 to August S. Sachs (non-professional).

Boyd Agin has been engaged for a part in Thomas Dixon's new Abraham Lincoln play, "A Man of the People."

Karl L. Way replaced William Boyd as leading man in "Poker Ranch," at the Olympic, Chicago, on Monday.

Sidney Toler will have his name on the programs of three Broadway legitimate productions next season.

Olga Cook has been added to the cast of "Cinderella On Broadway" at the Winter Garden, replacing Shirley Royce.

Dolly Morrissey has been engaged to sing the title role in George Marshall's musical piece, "The Movie Queen."

Corlita and Dick Lewis have cancelled Pantages time due to sickness and will spend the Summer at Ottawa, Ill.

Kenneth MacKenna has been re-engaged by William A. Brady for one of the leading roles in Owen Davis' "Opportunity."

Frances Datson has been engaged by William Harris for next season. She is now appearing in "The Hottentot."

Hilda Spong has been engaged by Edward J. MacGregor for an important role in "Self Defense," now in rehearsal.

Jerry Trevor has been added to the Bathing Revue that opens at the Broadway on July 11 by the Bradley office.

Gertrude Vanderbilt will sail for London next month, where she will visit the Dolly Sisters, appearing over there in a revue.

Marcelle White, who closed June 2, opens with Oscar Lorraine, the second week in August, on the Orpheum time.

Sam Morris has just completed the book for "Ed Lee Wroth's Best Show," to be produced by Hurtig and Seamon next season.

John H. Havlin, lessee of the Grand Opera House at Cincinnati, has announced his engagement to marry a Cincinnati widow.

Bobby O'Neil and Bobbie Folsom closed with "Vanity Fair" a week ago and were replaced by Francis Donegan and Edna Curtis.

Harriet and Marie McConnell in a new act by Hassard Short entitled "Trills and Frills," will be seen at the Palace shortly.

Shepard Kline has been re-engaged for the juvenile lead in "Keeping Up With the Joneses" and starts to rehearse August 15.

Georgia Howard and Bert Lewis have signed contracts for their appearances at the Chicago Winter Garden for the next eight weeks.

Benjamin B. Kahane, Chicago attorney for the Orpheum circuit, has left for Chicago on business and will return in about a week.

Leon Rothier, leading basso-cantant of the Metropolitan Opera Company, arrived in Chicago last week for his third season at Ravina Park.

Wallace Munro has resigned as press representative for John L. Golden's theatrical enterprises and has signed a contract with Edgar McGregor.

Billy Watson and Dan Guggenheim will sail for New Orleans, July 11, returning to New York on the same boat. The trip is just for a rest.

Jane Ager, of "Hitchy Koo" Company, married Lieut. J. George Layton, chief pilot, National Airway Service Company at Medina, O., last week.

J. Herman Thuman has resigned as dramatic critic of the Cincinnati "Enquirer" to become manager of the Cincinnati College of Music.

Gordon MacCreagh, one of the Scotch pipers in "The Night Boat," was slightly injured last week while making an airplane landing at Hackensack.

George Snyder of the team of Snyder and May, of the "Maids of America" Company, became a member of the Freeport Lodge of Elks No. 11253 on June 24.

Barnett Franklin has returned to San Francisco, after a three months' vacation and has resumed his position as publicity director of the Curran Theatre.

Richard Hoffman, booking manager of the Unity Vaudeville Agency, Chicago, has re-enlisted in the Illinois National Guard, which will disband this coming October.

James Gorrell has deserted the stage and will, hereafter, devote his time to working for the government. He has entered the mail service in Chicago.

Sydney Greenstreet has been engaged by Henry W. Savage, Inc., for the principal comedy role in Zelda Zears' new musical play. Mitzi will be the star.

Gerald Griffin has been especially engaged for one week in "Rose of Killarney" by the Charles King Dramatic Stock Company at the Republic, San Francisco.

Madeline Bailey, of the chorus of "The New Bostonians," while on her way to the theatre in San Francisco fell and sustained a fractured knee cap last week.

Frank Thomas has been engaged to play a part in "As the Clouds Roll By," a new comedy-drama by William J. McNally, which A. H. Woods has put into rehearsal.

Maxine Neiss, whose name off the stage is Mrs. Marcella Clare Gluckman, has been sued for divorce by Richard Gluckman, a retired tobaccoist of the Bronx.

Kitty Doner, assisted by her brother Ted and sister Rose, opens in a new act July 19 at Mount Vernon and plays the Alhambra shortly; booked by Harry Weber.

Gail Wyer and Sammy Evans are now doing a new act in vaudeville over the Loew Time, opening in Knoxville, Tenn., Thursday. Wyer formerly worked with Max Field.

Leon St. Clair, Flo Press, Tommy Walsh and Winifred Cannon are featured in a new revue called "Keep Moving," produced by Arthur Hunter, at Sommer's, Coney Island.

Patricia Collinge will have the stellar role next season in "Just Suppose," by Augustus Thomas, to be produced sometime in October by Henry Miller and George C. Tyler.

Joe Woods, of the Woodburn Amusement Company, has returned to New York from a visit to his home in California and will soon leave for Chicago to attend the Elks' convention.

Grace E. Weeks has filed a voluntary petition in bankruptcy, listing \$3,880 alimony, said to be due her, as part of her assets of \$4,280. She gave her liabilities as \$5,227.80.

Robert A. Wagner, formerly with A. H. Woods, and Bernard P. Arons have gone into the publicity business and have opened an office in the Argus Building, No. 17 W. Forty-second street.

Clifford and Wills were forced to cancel the Colonial last week due to Miss Wills undergoing an operation, from which she has not sufficiently recovered. Lydell and Macey took their place.

Bennett Nathan, manager and director of the Stuyvesant Players, received a suspended sentence last week when he pleaded guilty to a charge of operating a theatre without a license.

Rennold Wolf, dramatic critic of the Morning Telegraph, has left his post for several months' vacation, part of which will be spent in London. He will resume his duties about September 1.

Harry Wenzell, stage manager of the Empire Theatre, Newark, assisted by Al Brown and Ray Magruder, prepared the stage at the First Regiment Armory for the initiation of 500 candidates into the Mystic Shrine.

Michael B. Leavitt was last week elected a life member of the New York Lodge of Elks to celebrate the completion of his fiftieth year as a member of the Lodge. Gus Heckler, who joined forty-five years ago, was also added to the list.

Wills West and Hazel Boyde (Mrs. Willis West) have returned to San Francisco, their home town, after a season of sixteen months as members of the Banvard American Musical Comedy Company, which toured almost around the world.

Franklyn Ardell, who has been in a number of legitimate attractions and who has also presented a sketch in vaudeville, has temporarily deserted the stage. He left, on Sunday, for Los Angeles, where he hopes to connect with one of the picture producing companies.

Eddie Cantor, Lillian Shaw, Jane and Katherine Lee, Ruth Royce, Harry Cooper and company, Gus Edwards and company, Georgie Price, Anna Chandler, Sydney Phillips, Charles Martin and B. F. Keith's Boys' Band took part in the benefit on Friday night in aid of Ben Rogowich, a Russian showman, whose family is destitute in Korbin, Russia.

Willie Howard, Anna Chandler, Sydney Landfield, George Jessel, Ed and Birdie Conrad, Bernard and Duffy, Bert and Betty Wheeler, Healey and Cross, Waldron and Franklin, Lloyd Garrett, Bowers and Saunders, Vincent O'Donnell, Leon Varvara and Elizabeth Kennedy, appeared at the Flagler Casino, Fallsburg, N. Y., on Sunday night, in aid of the Home and Farm Institution for Mental Convalescents, through the courtesy of E. F. Albee.



# DRAMATIC and MUSICAL

## "MUMMERS," NEWEST AMATEUR MOVEMENT, SHOW SOME ABILITY

Three one-act plays: "Fourteen," a comedy by Alice Gertenberg; "Sacred Ground," a drama by Giuseppe Glacosa, and "Sintram of Skaggerack." Presented by the Mimmers, at the Bramhall Playhouse, Friday evening, June 25, 1920.

**CAST**  
**"Fourteen"**  
 Dunham.....Hugo Frankl  
 Mrs. Pringle.....Frieda Zwirn  
 Elaine.....Rena Zimet  
**"Sacred Ground"**  
 Paolo.....Alexander H. Uhl  
 Madelena.....Ana Pillot  
 Mario.....Hugo Frankl  
 Anna.....Helen Hendler  
**"Sintram of Skaggerack"**  
 Sintram.....Alexander H. Uhl  
 Gunhilde.....Clara Lazarowitz

Since the inauguration of the little theatre movement, some half score or so years ago, many and frequent has been the banding together of young playerfolk for the purpose of uplifting an art that has become stagnated by commercialism. Whether or not they have succeeded in their task of art for art's sake is problematical. However, the hardest of the hard-fisted theatrical commercialists will agree that out of the little theatre comes no little talent and some decidedly good plays.

The youngest of the anti-commercial group is the Mimmers. Their first bill, three one-act plays, all new to the American stage, was given at the Bramhall Playhouse last Friday night. They number among their ranks some thirty odd amateurs under the leadership of Bernard H. Brunner, a village poet and playwright. They have been incorporated under the State laws and plan to operate on a cooperative basis similar to the Provincetown Players and several other such organizations. Their next bill will be presented in the Fall, at the same playhouse.

"Fourteen," the first playlet to be done, is an interesting and clever little comedy. It has many humorous moments and numerous diverting lines. The story has all to do with the trials of a matron, her marriageable daughter and a dinner party. Hugo Frankl, breaking away from the conventional type of stage butler, was excellent in the role of Dunham. Frieda Zwirn, as Mrs. Pringle, contributed most of the comedy, while Rena Zimet, as her daughter, gave a rather pleasing performance, although decidedly amateurish.

"Sacred Ground," presented only heretofore in Europe, proved a stumbling block for the Mimmers. This sketch would tax the ability of the most tried performers, and as for this little group of amateurs, they floundered through the scene, striving valiantly, however, to put over the impossible. The plot is psychological, unfolding a domestic tangle of marked complexity. Helen Hendler has the principal role. She fell far short of the mark, which, however, was not so much her fault, in that she should never have been cast for the role.

"Sintram of Skaggerack," was by far the best sketch to be offered. Alexander H. Uhl played the title role of a lad who loved the sea even better than mortal maid. Clara Lazarowitz, as the latter, contributed the best performance of the evening. She is possessed of grace, charm, stage presence and genuine histrionic ability. Without doubt, this young lady, should she ever appear on the Broadway stage, would find her name in lights within a short time.

### COBURNS AFTER ENGLISH PLAYS

LONDON, Eng., June 26.—The Coburns, visiting American producers and actors, are endeavoring to secure the American rights to several local successes including "The Young Visitors."

### REHEARSING LONDON SUCCESS

A. H. Woods is shortly to put into rehearsal Ian Hay's comedy, "Happy-Go-Lucky," which, under the title of "Tilly of Bloombury," has been one of the great London successes of the season.

Under the latter title, Woods opened the show last year in Canada. It was later shelved, however, and then rewritten. The cast will include O. P. Heggie, Muriel Martin Harvey, George Giddens, Edmund Gurney, Barry Baxter, Maxine McDonald, Oswald Yorke, Nellie Hodson, Blythe Daly, Frank Hector, Alice Esdon, Gypsy O'Brien, J. H. Brewer, Lawrence White and Charles Coleman.

### "CHARM SCHOOL" INTO BIJOU

The "Charm School," by Alice Duer Miller, which recently had its premier in Boston, will appear in Atlantic City on July 11 and, according to present plans, will open at the Bijou, New York, July 26. In the cast are Sam Hardy, Marie Carroll and Minnie Dupree.

### CELTIC PLAYERS OFFER FIRST BILL SINCE THEIR SPLIT

Three one-act plays: "CATHLEEN NI HOULIHAN," by William Butler Yeats; "THE TROTH," by Rutherford Mayne, and "THE RISING OF THE MOON," by Lady Augusta Gregory. Presented by the Celtic Players, at the Bramhall Playhouse, Monday evening, June 28, 1920.

**CAST**  
**"Cathleen Ni Houlihan"**  
 Peter Gillane.....Clement O'Loughlin  
 Patrick.....Henry O'Neill  
 Bridget.....Eileen Curran  
 Michael.....Paul Hayes  
 Poor Old Woman.....Angela McCahill  
 Della Cahill.....Bina Flynn  
**"The Troth"**  
 Mrs. McKie.....Eileen Curran  
 John Smith.....Clement O'Loughlin  
 Francis Moore.....Henry O'Neill  
 Ebenezer McKie.....Paul Hayes  
**"The Rising of the Moon"**  
 Policeman B.....Clement O'Loughlin  
 Policeman X.....Allan MacAteer  
 Sergeant.....Henry O'Neill  
 A Ragged Man.....Paul Hayes

The insurgent wing of the Celtic Players have presented their first bill of three Irish playlets at the Bramhall Playhouse. This step toward the establishing of a center of Gaelic culture far from the influence of commercialism, fails to compare with that of the Irish Players, who recently quit the Village for the more lucrative theatrical mart about Times Square.

"Cathleen Ni Houlihan," the first of the one acts, proves to be an interesting sketch, but only in so far as the author's efforts are concerned. It possesses some fine dramatic values and presents a noble conception of the inner meaning of the struggle for Irish freedom.

"The Troth" is a gruesome sketch concerning a tyrannical landlord and two farmers who swear vengeance, with the former's life as a forethought. The two toilers bide their time, finally succeeding in taking the life of the landlord. The farmer who commits the murder, according to an agreement reached between the two prior to the shooting, allows the innocent man to go to the gallows, while the murderer remains a free man to care for the wants of his family.

"The Rising Moon," has already been done by the Irish Players at the Thirty-ninth Street Theatre. The suspense leading up to the revelation of the identity of the escaped prisoner was better contrived at the earlier showing, although Paul Hayes acquitted himself with dramatic power on the Bramhall boards.

## "THE SCOURGE" NEEDS FIXING TO GIVE IT WINNING PUNCH

"THE SCOURGE," a melo-drama in four acts, by Octavus Roy Cohen. Presented by the Shuberts at the Crescent Theatre, Brooklyn, Monday evening, June 28, 1920.

**CAST**  
 David Potter.....Donald Gallagher  
 Sheriff Potter.....Howard Truesdale  
 Jim Barfield.....William Lemuels  
 Norton Barfield.....Ray L. Royce  
 Uncle Zack.....Harry A. Emerson  
 Mammy Liza.....Caroline Newcombe  
 Virginia Barfield.....Alberta Burton  
 Mrs. Potter.....Katherine Grey

If the Shuberts intend to bring Octavus Roy Cohen's new melo-drama "The Scourge," to a Broadway playhouse, they must lose no time in having their play doctor take its pulse and give it a few jabs in the arm with his hypo. The play is interesting enough in its present condition, but sadly lacking in punch. With a cutting of superfluous dialogue, a smoothing out of rough edges, and the aforementioned injection of pep, "The Scourge" would be a very good play.

The story of the piece concerns a young lawyer of the South who has killed the drunken brother of his sweetheart. Influenced by his mother, he allows an innocent negro to be convicted of the crime. The latter's old mammy, who knows there is no hope for her son because of his color, pleads with the young lawyer to save the condemned man. However, it is not until the final scene that the real murderer is persuaded to come forward and confess the crime. He is then acquitted, the court holding the deed to have been done in self-defense. Then all ends happily.

By far the best performance of the evening was given by Caroline Newcombe, as the old colored mammy. It is seldom that such acting is seen on the stage.

Donald Gallagher, in the leading role, falls far short of the mark. If the latter, instead of the negro mother, is to play the leading part in the piece, the role will have to be played by a man with a different temperament than that of Gallagher.

### FRISCO PLAYERS CLOSE

San Francisco, July 3.—The Players Theatre has closed its doors after a very successful season in which Shakespearian productions predominated. This house has guaranteed support by subscription and is under the personal direction of Reginald Travers. The new season opens in September.

"Richard the Third" was the closing program, with W. S. Rainey in the title role and Mrs. A. W. Scott, Jr., as Queen Elizabeth. On July 10 the entire company will give a special performance at the Greek Theatre, augmented with a special orchestra and some 150 people in the battle scenes.

### BOSTON "POPS" ENDING

BOSTON, July 5.—The Pop concerts that are now being held at Symphony Hall will come to a close on Saturday night. For the final week Conductor Agide Jacchia has prepared some highly attractive programs, including a Russian-Tschaikowsky performance that will bring out such popular numbers as the "Hymn to the Sun," of Rimsky-Korsakoff, "Kammenoi Ostrow," "Dubinushka," and others.

### SYRACUSE MANAGER IS BACK

SYRACUSE, July 3.—Francis H. Martin, manager of the Empire Theatre, returned here yesterday after his friends had started a search over what they described as a "mysterious" disappearance. His wife received a telegram from him yesterday, and when he returned today he said he had been to Toronto on business.

### COLE ESTATE STARTS FIGHT

The will of the late Margaret E. Cole, of Stamford, Ct., widow of George C. Cole, the circus man, which was up for probate last week, is to be contested by her six nieces and nephews, according to a notice they have filed in the Surrogate Court. The deceased left an estate of "more than \$100,000 in personal property," but no real property. After enumerating different legatees, the will left the residuary estate to Dr. Freeman Ward, the executor.

The contest is based on the usual grounds that the document was not the deceased's last will and testament, that the testator was not of sound mind, that it had not been properly executed and that, if she did sign the bill, it was done "under undue influence and fraud practiced by Freeman T. Ward or other persons acting in his behalf."

## SHAW PLAYLET WELL DONE BY IRISH PLAYERS

"A MINUTE'S WAIT," in one act, by Martin McHugh; "THE RISING OF THE MOON," in one act, by Lady Gregory, and "O'FLAHERTY, V. C.," in one act, by George Bernard Shaw. Presented by the Irish Players at the Thirty-ninth Street Theatre, Monday evening, June 21, 1920.

**CAST**  
**"A MINUTE'S WAIT"**  
 Tom Nerney.....John Burke  
 Pat Morrissey.....R. Henry Handon  
 Mrs. Falsey.....Helen Evilly  
 Mary McMahon.....Virginia Madigan  
 Barney Domigan.....P. J. Kelly  
 Christy Domigan.....John Kanaley  
 Andy Rourke.....Edward O'Connor  
 Jim O'Brien.....Howard McClanely  
 Tom Kinsella.....Emmet O'Reilly  
 Mrs. Tom Kinsella.....Mollie Carroll  
**"THE RISING OF THE MOON"**  
 Ballard Singer.....P. J. Kelly  
 Sergeant.....Emmet O'Reilly  
 Policeman B.....Edward O'Connor  
 Policeman X.....R. Henry Handon  
**"O'FLAHERTY, V. C."**  
 O'Flaherty, V. C. ....P. J. Kelly  
 Major Pierce.....Emmet O'Reilly  
 Mrs. O'Flaherty.....Maire Roden-Quinn  
 Teresa.....Mollie Carroll

Foremost among the three one-act plays, presented by the new group of Irish players at the Thirty-ninth Street Theatre last week, was George Bernard Shaw's sketch, "O'Flaherty, V.C.," which, by the way, has never been produced in this country before. This Shavian bit was written during the war, but the iron hand of the British censor withheld its production until a few months ago, when it was given its deferred premiere in London.

The company to which Shaw owes the American premiere of his decidedly interesting little sketch is made up largely of those who made their appearance several weeks ago at the Provincetown Theatre, known then as Deborah Bierne's Celtic Players. Now, however, they are programmed as Deborah Bierne's "Irish Players," and their ranks have been both lessened and augmented in the up-town journey.

Those of the original company who were reluctant to tempt fate in too commercial a neighborhood, have remained behind in Greenwich Village and have organized a group of their own, to be known as the Celtic Players. They will offer a counter-program next Monday night at the Bramhall Playhouse.

At the hand of the Irish players, Shaw's gem lost no little lustre. But be that as it may, the play still remains a gem. It concerns the return home of a young Irishman, who, through sheer bravery, has won the V.C. Home, in this instance, means the estate of a titled Englishman in Ireland. Here the young hero discourses plainly on the war and in such phraseology that there is small wonder the play was suppressed by the British censors.



## OLGA AND ALLADIN

Theatre—Victoria.  
Style—Singing and piano.  
Time—Twelve minutes.  
Setting—Special, in one.

Before a handsome drop of old rose, with a black velvet border, the man opens the act at the piano. And, wonder of wonders, "Alladin" did not use a lamp. The girl, in a gown of black, with a red rose at her waist, and gold stockings and slippers, looked pretty and attractive, and, in a very exceptional voice, sang a solo. She received a hand at her exit, following which "Alladin" demonstrated that, even without a lamp, he must have called up some geni for he is, technically speaking, a "Wiz" on the keyboard. His selection would have gotten over much better, however, had he played most of it with the orchestra tacit and then had it join in to build up the climax.

Olga then returned, but the absence of a change was noticeable. She sang a Japanese number daintily, but the orchestra and piano sounded, at times, a trifle too forte. Liszt's transcription of "Rigoletto" was then played in fast tempo and Olga returned in a gown of white, with silver net, that was unrelieved by color, and sang an aria from "La Traviata" with a technic, flexibility, phrasing and tonal value that is equalled by few and surpassed by none in vaudeville today. A spontaneous hand that was good for two legitimate bows, was received by this act, which shows class and big time possibilities. H. W. M.

## SAILOR REILLY

Theatre—Orpheum.  
Style—Singing.  
Time—Fifteen Minutes.  
Setting—One—Piano.

Reilly has a clever introductory number in which he sets forth that he is no longer a sailor; but is now a civilian again and will have to make good as a plain vaudevillian. He goes on to tell that he is getting older and that he will try to give his impressions of some of his former shipmates.

He opens with an Irish number called "Down at Dinty Moore's" following which he tells several gags which are not so good. A published number, as he used to sing it, is then given, after which comes the inevitable prohibition song as rendered by an Italian. After his opening number, Reilly appears in civilian clothes, which he wears during the rest of the act, changing his hat for each number, however.

He closes with a number in which he tells of having tried to get a closing that was different, and that, instead of saying good bye he will say "I'll see you all again soon." This number and his opening are the best and only good things in his act. His name and personality will carry him through, however.

## COGHLIN, BARD &amp; CO.

Theatre—Keenys.  
Style—Comedy.  
Time—Twenty-two minutes.  
Setting—One, plain.

Coghlin, Bard and company is a three act, consisting of two men and one member of the weaker, fairer sex. The two men indulge in a lot of cross-fire talk, bits and hokum.

Coghlin, whom we take to be the comedian, works very smoothly and gets laughs with amazing ease. One bit of business that deserves comment is the dance in which he keeps time by tapping his chest and then tearing his collar in time to the music. Bard, evidently the "straight" man, looks well in a tuxedo and works well opposite the comedian. The little lady in the act, who is to all appearances the "company," is deserving of equal billing, despite the fact that she only appears in two bits and a dance for the finish. She is very cute and should be given more to do. The act will satisfy the desire for laughter in any audience and should prove a rather enjoyable offering along the popular circuits. S. K.

## NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

## PAST, PRESENT &amp; FUTURE

Theatre—Jefferson.  
Style—Playlet.  
Time—Twenty minutes.  
Setting—Special, bozod.

The purpose of this act is to show the gradual rise of woman as the ruler of the household. The setting is so arranged as to depict three different ages. The past, or cave-man age; the present, the changing age, and the future, the changed age. In each age a man and wife are depicted. The stone age girl is tickled stiff over the accumulation by her husband of several new rocks and a new tin necklace. The wife of today is dissatisfied because her husband brought her home a mere \$5 box of candy, and the wife of tomorrow will not consider wearing anything that cost less than \$2,000.

The turn tries to show how the cost of living has been rising steadily since man's beginning, how woman has been dissatisfied, how man has always slaved to provide for her and yet, withal how she has found much cause for complaint.

The changing civilization and its effects upon the force of the male as the ruling beast is deftly shown; how, gradually, he is becoming effeminated and spineless until, in the last age, it is woman who is the ruling power, despite the fact that man still slaves to provide a means of support.

The turn is a novelty, cleverly put on, well enacted and evenly balanced. The characters are well chosen and capably depicted. The turn will, in short order, find its way to the big time, for it has the makings of a big time act. S. K.

## BONNELL, CARL AND ZENO

Theatre—City.  
Style—Acrobatic.  
Time—Eight minutes.  
Setting—Full stage.

Bonnelle, Carl and Zeno, offer the usual run of bouncing stunts from a trampoline to the parallel bars. The act is composed of three men, two of them in tennis outfits, while the third represents a bell-boy. The act is of the ordinary, mediocre type, and most of their stunts are of the stereotyped kind.

All display average ability in bouncing from the trampoline to the parallel bars, the springs being broken up by a series of flip-flops and somersaults, at which they are very adept. On the parallel bars, they display the usual run of pin-wheels and swings. While the two in tennis garb are suspended from the bars by their feet, the bell-boy shows himself to be very adept at swinging from the wrists of one to the other. J. Mc.

## WILLIAMS BROTHERS

Theatre—City.  
Style—Dancing team.  
Time—Twelve minutes.  
Setting—Ordinary.

The Williams Brothers are offering a routine of single, double and eccentric stepping that is no different from that of hundreds of other dancing brother acts. They are very nimble with their pedal extremities, and hop and skip about as though they had bees in their bonnets.

The boys look very well in tuxedos and have arranged their routine nicely.

## McCONNELL AND WESTON

Theatre—Keith's Jersey City.  
Style—Comedy, singing, dancing.  
Time—Eleven minutes.  
Setting—One.

This is a very small time idea, with an unusual amount of vulgarity and smut that should not be tolerated in any theatre, much less in "polite" vaudeville.

At the opening there is a lot of screaming off stage about a fire in a hotel, and a woman enters with a man's pants, coat and cap, followed by the man in bath robe and high silk hat. Almost the first line is, "What in the hell do I want with, etc."

Taking out a small pair of white drawers, the man then says to the girl, "Are these yours?" Some conversation ensues and the girl lets the pants slip down to the stage, showing what looked like a night-gown or chemise. At any rate, it was a very thin lace affair. The girl made a quick exit after that, but not quick enough. The man then said that it was a shame they had a fire in the hotel, for he "had to get up out of a nice warm bed and go back to his own room."

A "Blues" number by the man received a hand. The girl then returned in a gown of blue and, behind a parasol, did a dance. Her make-up was too dark and the ear lobes too red and unpowdered. Her hair was not dressed becomingly either. After her exit, the man entered and said, "I'm going to see if there is anyone around and, if there isn't, I'm going to tell you some dirty stories." He then proceeded to unload some very raw material that is generally associated with stag audiences and clubs. Starting with the "April fool, it was only papa," gag, he tells the antiquated dentist's chair, "I didn't know the roots went down so damn far" brilliancy and then tells the one about the many colored eggs and the rooster going out to kill the peacock. There then followed one about the Venus de Milo which he called "Milo Venus," the point of which was not clear, but, from the manner of delivery and the suggestive wait, it probably was in line with the others. The gags are bad enough without the suggestiveness of delivery, especially after admitting they are "dirty."

A popular number that has been used to death was next sung and the girl returned in a tight-fitting black dress with large black picture hat, to sing and dance. She did some good high kicking, which lets her out, and the man some ordinary steps. The girl's legs are thin, noticeably so, and wearing porous stockings, pulling up her dress and telling the man to "Take a good look," does not exactly seem esthetic and simply added to the suggestiveness of the offering and its lack of class.

If the couple had an entirely new act of clean material and the man would alter his sarcastic manner, personality and suggestive ideas, and the woman would watch her style of dressing and make-up, the couple seem capable of putting it over. But, with the present coarse material, which leaves a very bad taste in the mouth, and must leave a worse impression in the minds of the young, the sooner they get back to the woods, the better off vaudeville will be. H. W. M.

## HOWARD AND LEWIS

Theatre—Jefferson.  
Style—Nut comedy.  
Time—Twelve minutes.  
Setting—One, plain.

Two men in street clothes, offering a singing and comedy turn of the usual kind. Both are clever, possess personality and have material. The smaller of the two, Lewis, works in a sort of Hebrew comedy style that is a combination of others seen before. They have a lot of talk, more or less funny, some rough handling of the little fellow by his partner and a catch line used by the little fellow, who, after every remark, turns and says "Do you like me?" to his partner.



ED. E. FORD

"AN AUSTRALIAN"

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# THE "AYES" HAVE IT!

I'll Say It's a Hit. You'll Say So Too!

PICKED  
FOR  
A  
WINNER  
AND  
IT  
IS

Enthusiastically a Hit!

Words by  
HOWARD JOHNSON  
Moderato

## HONOLULU EYES

Music by  
VIOLINSKY

In Ha - wai In Ha - wai I, that's where we met, love - light will burn, I can't for-eyes will

-get, years, I see her yet, And her eyes bring that me shone just for safe from a-

Till I re - turn, And to

me, -far, Still live In my mem - o - ry. guid - ing star.

CHORUS Slowly

Hon - o - lu - lu eyes, they haunt me, Hon - o - lu - lu

eyes, They want me un - der - neath the palms They're

wait - ing pa - tient - ly, ten - der - ly, call - ing me o'er the sea,

Where they play the tune, "Al - o - ha" un - der - neath the

moon, I know a road to Par - a - dise, in the light that lies,

In those Hu - la Hon - o - lu - lu eyes.

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Colonial—Julia Curtis—Handers & Millis—Burt & Rosedale—Bernard & Duffy—Little Cottage—Herman Timberg—Tue Levols—Everest Monkeys.  
 Alhambra—Eva Shirley & Band—Van Cellos—Maria Lo—Emma Stephens—E. Clasper & Boys—B. Fitzgibbon & Co.—Lee Children—Russell & Devitt.

Royal—4 Nightons—Dillon & Parker—Redford & Winchester—Lillian Shaw—Sissel & Blake.

## BROOKLYN, N. Y.

Orpheum—Chas. Wilson—Belle Montrose—Great Johnson—Alan Brooks & Co.—Mme. Doree's Opera—Margaret Young—M. Montgomery.

Bushwick—Tuscano Bros.—Chic. Sale—Eva Taylor & Co.—Moss & Frye—J. Small & Sis.—Horace Goldin—Dolly Kay—Wilson Aubrey 3.

Henderson's—Ruth Royce—Current of Fun—Lexey & O'Connor—Jas. C. Morton & Co.—Wilton Sis—Davis & Felle—Gus Edwards—4 Bashas.

## NEW BRIGHTON.

Dotson—Toto—Monroe & Grant—Harry Carroll & Co.—A. & E. Frabelle—Kranz & LaSalle—Young & Wheeler—Francis Prichard.

## ROCKAWAY.

A. Friedland & Co.—The Gaudsmiths.  
 ATLANTIC CITY.

Keith's—Ethel McDonough—Rae E. Ball & Bro.—Lighters & Alex.—Pearson & Lewis—Robillo & Rothman.

## BALTIMORE.

Maryland—Vic. Moore & Vo.—Guran & Marg.—Marino & Males—Clark & Bergman—Furman & Nash—The Brants—El Rey Sis.

## BOSTON.

Keith's—LaMont Trio—Lillian Herelin—Conkin & Glass—Gitz-Rice & Ford—Greerlee & Drayton—Harry Dell—Burns & Kissen—LaBregore & Co.

## BUFFALO.

Shea's—Hewitt & Mitchell—Mason & Keeler—Sherwin Kelly—Anna Chandler—Toney & Norman—Conley & Webb—Belles Duo—Muldoon & Franklin.

## CLEVELAND.

Hippo—Lane & Moran—Hartley & Eastman—Irving Fisher & Co.

## DETROIT.

Temple—N. Nazarre Jr. & B.—Arnold & Lambert—Alexander Bro. & E.—Swift & Kelly—LaFrance & Kennedy—Mack & Lane—Rudloff—Samaroff & Son—Allanson.

## GRAND RAPIDS.

Ramona Park—H. & B. Wheeler—Stan Stanley 3—Ed Janis Revue—Pace & Green—Harry Ellis.

## PHILADELPHIA.

Keith's—Bence & Baird—Henry Scott—Celts Bros. & Bea.—Frank Conroy & Co.—Bert Bröl—Mr. & Mrs. G. Wilde—Clark & Verdi—Three Naeses—Nora Bayes.

## PORTLAND.

Keith's—Eddie Ross—Bobby Bentley & Co.—Elkins Fay & E.—Howard Nichols—Yvette & Co.—L. & B. Shannon.

## PITTSBURGH.

Davis—Harry Fox & Co.—E. Kinney & Corinne—Lucas & Inez—Frank Markley.

## SYRACUSE.

Crescent—Aerial Valentines—Hands Up—Fritz Scheff—Carlton & Bellaw.

## WASHINGTON.

Keith's—Gordon & Ford—Gennier Bros.—Janet Adair & Co.—Jack Northworth & Co.—Maude Muller—Beginning of World—Volres & Don—Jean Adair & Co.

## ORPHEUM CIRCUIT

## CHICAGO, ILL.

Palace—Blossom Seeley & Co.—Cooper & Ricardo—7 Honey Boys—Rose & Moon—Stone & Hayes—Bartram & Saxton—F. & B. Carmen.

State Lake—The Love Shop—Lo Venze & Wood—Milt Collins—Le Maire Hays Co.—Anthony.

Majestic—Henrietta Crossman Co.—Eliz. Murray—McCarty & Faye—Playmates—Hickey Bros.—Jed Dooley & Co.—Laurel Lee—Felix & Fisher—4 Aces.

## CALG. &amp; VICT.

Orpheum—Wellington Corss & Co.—The Love Game—Clifford & Willis—Nelson & Barry Boys—Hayatake Bros.—Musical Parshells.

## DENVER.

Orpheum—Beth Beri & Co.—A Touch in Time—Ned Norworth & Co.—Fox & Ingraham—Werner Amores & Co.

## KANSAS CITY.

Orpheum—Ryan & Lee—Will J. Ward & Girls—Cahill & Romaine—Garcinetti Bros.—Jazzland Nav. Oct.

## MILWAUKEE.

Palace—Ye Song Shop—Bob Hall—Libonati—G. & M. Le Fevre—Renard & Jarson—Choy Ling Hee Trpe.

## LOS ANGELES.

Orpheum—Howard & Clark Rev.—Fixing the Furnace—Spencer & Williams—Bill Robinson—Morgan & Gates—Reddington & Grant—Josie Heather—Alexander Carr & Co.

## MINNEAPOLIS.

Orpheum—Once Upon a Time—Duffy & Sweeney Ray Conlin—The Rosaires—Lawton.

## OMAHA.

Orpheum—Sylvester Schaffer Co.—Marie Gasper & Co.—2 Rozellas—Edward Marshall—Newhoff & Phelps.

## OAKLAND.

Orpheum—Resista—Gardner & Hartman—Kane & Herman—Buch Bros.—Bartholdi's Birds.

## ST. PAUL.

Orpheum—The Champion—Horlick & Sarampa Sis.—Wilson & Larsen—Reeder & Armstrong—Bert Kenny.

## SIOUX CITY.

Orpheum—Kate & Welly—Davis & Chadwick—Petticoats—Gene Greene—Reno—De Witt Young & Sis.—Baxley & Porter—Claire Forbes—Florence Tempest Co.—Lady Alice's Pets.

## SALT LAKE CITY.

Orpheum—Earl & Sunshine—Bert Hanlon—Melody Garden—Lazier Worth & Co.

## SAN FRANCISCO.

Orpheum—Dresser & Gardner—Greene & Parker—Clara Morton—Elsa Ryan & Co.—Palo & Palet—Novelty Clintons—Diaz Monks—"Kiss Me."

# VAUDEVILLE BILLS

## For Next Week

## SEATTLE.

Orpheum—Rubeville—Scotch Lads & Lassies—Solly Ward & Co.—J. & M. Harkins—Yates & Reed—B. & H. Skatelle—Jeanette Childs.

## VANCOUVER.

Orpheum—Frank Dobson & Girls—Bevan & Flint—Willie Mahoney—Jerome & Newell—Mrs. Wellington's Sur.—Edna Showalter—Reo & Helmar.

## WINNIPEG.

Orpheum—Singer's Midgets—Gonne & Alberts—Raymond Wylee & Co.—Roy La Pearl—Shaw & Campbell.

## F. F. PROCTOR CIRCUIT

## NEW YORK CITY

21st Street—Nathan Bros.—Burke & Betty—E. & J. Connelly—Jas. Lucas & Co.—H. Carling & Ballet—Chris Richards.

5th Ave. (First Half)—Foley & LaTour—Uniques—Ruth Budd—Maude Miller Revue—Harrington & Mills—Fay Cortney Co. (Second Half)—Carlton & Bellaw—Powell & Wallace—Al. Lebbby—Pistoy & Nattalie.

125th Street (First Half)—Chester & Allen—Geo. W. Moore—Monroe & Grant—Marg. Barron—H. A. Seymour—H. Cooper. (Second Half)—McDonald & Shannon—Burns & Frabito—Mizann Troupe—Woolsey & Ardley.

85th Street (First Half)—Byron Bros. & Band—Herbert Clifton—Marion Claire—Marg. & Alverez—Esther Trio. (Second Half)—Dalton & Craig—Monroe & Willard—Callahan & Bliss—Harvey & Dale—Helen McMahon Trio.

Harlem Opera House (First Half)—Carlton & Bellaw—Marlettes Marinettes—Quixey Four—Ella Bard Three. (Second Half)—A. O. Duncan—Sylvia Loyal & Co.—Bobbe & Nelson—Wilton Sisters.

23d Street (First Half)—A. O. Duncan—Les Genis—Bobbe & Nelson—Himber & Patterson. (Second Half)—Pierce & Goff—Billy Glason—Marlettes Marinettes.

Yonkers (First Half)—Monroe & Willard—Dalton & Craig—Prevost & Goulet—Chas. Wilson. (Second Half)—Byron Bros. & Band—Courtney & Irwin—Arthur Whitelaw—Ah Ling Foo—Evans & Sydney.

Mt. Vernon (First Half)—Miller & Lyle—Royal Gascoynes—Waiman & Berry—Diamond & Brennen. (Second Half)—Quixey 4—Monroe & Grant.

## BROOKLYN.

Halsey (First Half)—Hanlon & Arthur—3 Bohemians—Arthur & Keith—Cop—Tommy Allen Co. (Second Half)—Dayle, Latham & Best—Delmar & Mangles—McCarthy & Stennard—Young American 4—Oxford 5.

Prospect (First Half)—Jess & Dell—Burns & Frabito. (Second Half)—Miller & Lyle—Uniques—H. & A. Seymour.

## GREENPOINT.

(First Half)—Fisher & Lloyd—Billy Glason—Sutter & Dell. (Second Half)—Jos. Leonhart—Patricola & Mason—Chas. Mack Co.

## ALBANY.

(First Half)—Mule & Richards—Rome & Waiger—Stevens & Lovejoy—Harry Johnson—Kanasawa Japs. (Second Half)—Ledy & Ledy—Knowles & White—Katherine Murray—Winter Garden Girls.

## ALBANY.

(First Half)—El Cota—Daniels & Walters—Lydell & Macey—Ungaro Romany—Stafford De Ross Co. (Second Half)—Stagpool & Spear—F. & M. Dale—Anderson & Graves—Raymond & Shram—Ralph Herz.

## BINGHAMTON.

First Half—Homer Romaine—Sutty & Nelson—Hal Springfield—Jarvis & Boyle—Farrell Taylor Co.—Carlos Sebastian Co. (Second Half)—Evans & Miller—Mildred Harris Co.—The Love Note—Paterson Trio.

## CHESTER.

(First Half)—Padrinis Monks—Boyd & King—McCarthy & Stennard—TipTop 4—Kuma & Mo. (Second Half)—Arthur Davids—Wheeler & Potter—Chief Little Elk Co.—Chas. Tina Harvey—Private Property.

## CANTON.

(First Half)—Maude Rockwell—Mellen & Renn—Tom Linton & Girls. (Second Half)—Williams & Pierce—Barnes & Lorraine—Isle of Joy.

## DAYTON.

(First Half)—Page & Green—Gates & Finley—J. C. Lewis Co.—Kramer, Barton & S.—Southland Saxo 6. (Second Half)—Frank Markley—Connelly & Frances—Buckridge, Casey Co.—Fox & Barton—Louis Hart & Co.

## ELIZABETH.

(First Half)—Paterson Trio—Breen Family—Mabel Herra—Private Property. (Second Half)—John & Nellie Olms—Chester & Allen—Ruth Budd—Wilson & Wilson—Frances Kennedy Co.

## EASTON.

(First Half)—Ledy & Ledy—Shriner & Fitzmins—Willie Solor—Winter Garden Girls. (Second Half)—Yule & Richards—Rome & Waiger—Stevens & Lovejoy—Harry Johnson—Kanasawa Japs.

## GLOVESVILLE.

Homer Romaine—Crane & Howard—3 Rounders—Jarvis & Boyle—Farrell, Taylor Co.

## HOLYOKE.

(First Half)—H. Jackley—Lad & Betty Shannon—Broadway 4—Rome & Gaut—Dave Ferguson Co. (Second Half)—Leonard Kern—Leonard & Willard—J. G. Sparks Co.—Howard & Sadler—Gypsy Songsters.

## HAZELTON.

(First Half)—Arthur Davids—Chas. Tina Harvey—Foster & Seamon—Chief Little Elk Co. (Second Half)—Alice Farrell—Conway & Fields—Corinne Arbuckle—Padrinis Monks.

## HARRISBURG.

Bliss & Burt—Sam Heard—Phina & Pickes—Knowles & White—World of Varieties. (Second Half)—Snow & Valmar—Clifford Wayne—Laurel Lee—Frear, Baggett & Frear.

## INDIANAPOLIS.

Watson Dogs—Cortex Sisters—McGreevey & Doyle—Morrison Nash & W.—Lorenz & Wood—Step Lively.

## JERSEY CITY.

(First Half)—Josephine Leonhart—Winton Sisters—Chas. Mack Co.—Kenny & LaFrance—Woolsey & Ardley—John & N. Olms. (Second Half)—Jess & Dell—Harry Puck—Inman & Cunningham—Marg. Barran.

## LANCASTER.

(First Half)—C. Arbuckle—Conway & Fields—Wheeler & Potter—Pettit Troupe. (Second Half)—Marlen & Rex—F. & T. Schell—Tip Top 4—Kuma & Co.

## MCKEESPORT.

(First Half)—Bedell Williams & Pierce—Barnes & Lorraine—Strand Trio—Isle of Joy. (Second Half)—Maude Rockwell—Tom Linton & Girls—Mellen & Renn.

## NEWARK.

(First Half)—Powers & Wallace—Patricola & Macey—Santry & Band—Courtney & Irwin—Palmer School Child. (Second Half)—Breen Family—Royal Gascoynes.

## NORTH ADAMS.

(First Half)—Judge & Gail—Hendry & Bradley—DeLoax & McLaurin—Bobby Folsom—Billy Bouncer. (Second Half)—Helen Jackley—Lad & Betty Shannon—Phillips & Eby—Maxwell Quintette.

## NEW BRITAIN.

(First Half)—Florette—Phillips & Eby—Jack Joyce—Let's Get Married. (Second Half)—Sweeney & Rooney—Nadine—Kelly & Drake—Rubetown Follies.

## NEW LONDON.

(First Half)—McNamee—Holland & Oden—Sherman & Pierce—Hungarian Rhapody. (Second Half)—McKee & Shaffer—Foley & LaTour—Lew Elliott.

## OTTAWA.

Neatest Man in the World—John T. Ray Co. Sherwin Kelly—Frabelle C. & E.—Tooney & Norman.

## PHILADELPHIA, PA.

Grand Opera House—W. Philadelphia Boys' Band—Pagana—Rex Comedy Circus—Waynn Marshall & Co.

Nixon—Bradley & Ardine.  
 Broadway (First Half)—Klein Bros.—L. White's Ent.—Oakland 4—Harvey & Carroll. (Second Half)—Southern 4—Dunham & Williams—3 Kitmares.

## PASSAIC.

(First Half)—Chester Johnston Co.—Henry Fry—McFarland & Palaco—Belle Montrose—Rubetown Follies. (Second Half)—3 Bohemians—Bernard & Ferris—Let's Get Married—Chas. Wilson—Nayon's Birds.

## PITTSBURGH.

Neel Lester—Wiki Bird—LaCosta & Clifton—Herman & Clifton—Bud Lorraine—Mammy's Birthday—Miller Hoffman & S.—Royal Sidneys.

## PITTSFIELD.

(First Half)—Joe Madden—Mallan Case—Three Rounders—Lou Elliott—Gypsy Songsters. (Second Half)—Florette—Holland & Oden—Sherman & Pierce—Bobby Folsom—Broadway Four.

## PATERSON.

(First Half)—Callahan & Bliss—Wilton & Wilson—Princess Leliana—4 Paldrens—Flak & Lloyd. (Second Half)—Al Tyler—Lockwood & Bush—Beginning of World—Himber & Paterson—Molly & Her Pals.

## READING.

(First Half)—Frear, Baggett & Frear—Snow & Valmar—Drew & Wallace—Laurel Lee—Clifford Wayne Trio. (Second Half)—Binns & Burt—Sam Heurn—Shriner & Fitzmins—World of Varieties.

## SCRANTON.

(First Half)—Mill Ioleen—Brown & Demont—Kelly & Green—McLaughlin & Evans—Doree's Operalogue. (Second Half)—Rock & Drew—Donaldson & Van—Overseas Revue.

## STROUDSBURG.

(First Half)—Alice Farrell—F. & Toby Schell—Baldwin & Sheldon—Marlen & Rex. (Second Half)—McNamee—Musical Whalens—Princess Nai Tai Tai—Foster & Seamon.

## SYRACUSE.

Temple (First Half)—Franchini Bros.—F. & M. Dale—Eaden Trio—Elsie Williams Co.—Marcus & Booth—Holliday & Carlos. (Second Half)—Kafa & Stanley—Mr. & Mrs. Norcross—Ethel Clifton Co.—Ubert Carlton—Putting It Over.

## SCHEENETADY.

(First Half)—Mr. & Mrs. Norcross—Ubert Carlton—Putting It Over. (Second Half)—Jackie & Billie—Faden Trio—Elsie Williams Co.—Marg. Ford—Holliday & Carlos.

## TOLEDO.

(First Half)—Frank Markley—Connelly & Frances—Buckridge, Casey Co.—Fox & Barton—Louis Hart & Co. (Second Half)—Page & Green—Gates & Finley—Jack C. Lewis Co.—Kramer, Barton & Co.—Southern Saxo 6.

## TROY.

(First Half)—Stagpool & Spear—Marg. Ford—Anderson & Graves—Raymond & Shram—Ralph Herz. (Second Half)—El Cota—Daniels & Walters—Lydell & Macey—Ungaro Romany—Stafford De Ross Co.

## TORONTO.

Grant & Wallace—Fredlie Kelly—Nelson & Bailey—Lydia McMillen Co.—Amanda Gilbert & Boyd—Clemens Bolling Co.

## PANTAGES CIRCUIT

## WINNIPEG.

Pantages—Nora Jane & Co.—Schwartz & Clifford—Herbert Denton & Co.—Ted Dover—Little Cinderella.

## REGINA AND SASKATCHEWAN.

Pantages—Norvellos—Stuart & Wood—Howard & Fields—Minstrels—Gold & Burt—Jarrow—Clark's Hawaiians.

## EDMONTON.

Pantages—Broslus & Brown—Taylor & Francis—Harney Williams & Co.—Ward Bros.—Anna Maybell & Jazz Band.

## CALGARY.

Pantages—Little Cafe—Klass & Termini—Sheldon Haslam Co.—Jim Reynolds—Davis McCoy—Kremka Brothers.

## GREAT FALLS AND HELENA.

Pantages—Bell & Gray—Usher Quartette—Sol Burns—Vera Bent and Syncopated Steppers—Harris & Manion—Gautier's Bricklayers.

## BUTTE.

Pantages—Alaska Duo—Noodles Fagan & Co.—Jenn Barrios—DeMischelle Bros.—Thirty Pink Toes.

## SPOKANE.

Pantages—Schepps Circus—Fargo & Richardds—Jim Reynolds—Josephine Davis—Dobbs, Clark & Dare—Kremlin & Moscow.

## SEATTLE.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Sub E-7.

## VANCOUVER.

Pantages—Ed & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey, Henry & Grayce—McKay's Scotch Revue.

## VICTORIA.

Pantages—Mizuna Japs—Loulie Gilbert—Fred & Katherine Weber—Jan Rubini—Pearson, Newport & Pearson—Gautier's Toy Shop.

## TACOMA.

Pantages—Degnon & Clifton—Manning & Lee—Beriere & King—Cockley Dunleavy & Co.—Alice Manning—Odvia.

## PORTLAND.

Pantages—Flying Weavers—Challis & Lambert—Maggie Le Claire & Co.—Senator Murphy—Doree's Celebrities.

## TRAVELING.

Pantages—Winchell & Green—Dianna Bonnar—Heart of Annie Wood—Harry Van Fossen—Three Melvins—Footlight Revue.

## SAN FRANCISCO.

Simpson & Dean—Rose Valyda—Arthur DeVoy & Co.—Adonis & Dog—Basil & Allen—Haberdabery.

## OAKLAND.

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

## SALT LAKE.

Pantages—Upside-down Milletes—Duf A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lizards.

## LOS ANGELES.

Pantages—Fashions De Vogue—Miller & Capman—Pipifax & Paulo—Weaver & Weaver—Oh That Melody.

## SAN DIEGO.

Pantages—Howard & Helen Savage—Bucker & Winnifred—Laurie Ordway—Prince & Laurie—Four Danubes—You'd Be Surprised.

## LONG BEACH.

Pantages—Carlitta & Lewis—Abrahams & Johns—Willie Holt Wakefield—Nevins & Gordon—Walters & Walters—His Taking Way.

## DENVER.

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerrard & Co.—Walser & Dyer—Lonnle Nace—Japanese Revue.



# RAY SHERWOOD Says:

IF YOU ARE LOOKING FOR A CROONY TUNY MELODY WITH A WONDERFUL SWING, ONE YOU CAN SING OR DANCE TO AND LEAVE THEM HUMMING AND WHISTLING—TRY—

# "HAWAIIAN TWILIGHT"

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

**VANDERSLOOT MUSIC PUB. CO.**

NEW YORK

CHICAGO

WILLIAMSPORT, PA.

TORONTO

MELBOURNE

# ROYAL UYENO JAPS

Direction, IRVING M. COOPER

ALWAYS WORKING

THIS WEEK, KEITH'S RIVERSIDE, N. Y.

MARIE

PAUL

# KAVANAUGH & EVERETT

B. F. KEITH'S PALACE 4 WEEKS BEGINNING JULY 12  
FEATURED WITH ROONEY & BENT'S "RINGS OF SMOKE" DIR. CARLTON HOAGLAND

# ARMSTRONG & JOYCE

UP TO THE MINUTE COMEDY SONGS

Direction of JACK POTSDAM



## SPIEGEL GETS ANOTHER HOUSE

SCHENECTADY, N. Y., July 5.—Max Spiegel, of New York, has closed negotiations with A. Vedder Magee, of this city, for a ninety-nine year lease of the Wedgeway and Proctor's Theatre, and one of the largest vacant plots of ground in the city, adjoining the Arcade and Wedgeway buildings. The plot is 103 feet wide by 176 feet deep. All of the property involved is situated on the corners of State and Liberty Streets and Erie Boulevard, one of the busiest business spots in the city.

On the vacant plot of ground adjoining the Arcade, it is the intention of Mr. Spiegel to erect a modern theatre with a seating capacity of more than 3,000. The plans call for a stage large enough to present the biggest of attractions, with dressing room space enough to accommodate the cast and chorus of Grand Opera.

The theatre will be known as the Schenectady Strand and forms another link in the chain of theatres controlled by Spiegel and his associates. The shows will be booked in conjunction with the Strand Theatre, Albany, now nearing completion, and the Strand in Syracuse, Buffalo, Brooklyn, Newark, Rialto, and several others now in the course of construction.

The opening program will be on the order of the ones now offered in the above-mentioned theatres, consisting of first-run motion pictures in conjunction with a symphony orchestra and concert artists.

## TRYING TO OUST AGENTS

Some time ago, Famous Players-Lasky, which owns the Putnam Building, issued an order forbidding the sub-letting or renting of offices by lessees. Last week they learned that The Capitol Sight Seeing Company, Inc., which runs sightseeing cars from in front of the building to Coney Island, had printed cards asking that all mail to be addressed to it care of Room 503 Putnam Building, an office occupied by the Bush Brothers, booking agents. They now threaten to evict the brothers for sub-letting their office.

The Bush Brothers claim though, they are receiving no remuneration for the use of the office and that they have not sublet it, only allowing the sightseeing company to address its mail there.

## NICK SANTORA KILLS SELF

CHICAGO, July 5.—Domenico Santora, vaudeville actor and pugilist, known professionally as Nick Santora, killed himself by shooting in the Queens Hotel on Sunday afternoon. He formerly appeared in vaudeville with Benny Yanger, offering a boxing act. His wife, Adelaide, appeared with him.

The suicide was not discovered for several days and a nervous breakdown was given as the cause. A note on the dresser, addressed to his mother, asked her forgiveness. A coroner's jury returned a verdict which read "Suicide while temporarily insane."

Santora was thirty-five years old. He was very popular in theatrical circles in the West.

## LIGHTS CIRCUS SATURDAY

The date of the circus to be given by the Lights Club, at Freeport, L. I., has been changed from July 9, as previously announced, to July 10.

Lieutenant McDonald, of the United States Army, will make a flight the day preceding and distribute advertising pamphlets and will repeat the flight during the parade. Fred Stone will give a free exhibition preceding the matinee, doing some high wire stunts.

A company of engineers will be sent from the United States Signal Corps to attend to the wiring, electric lights and help in the general work of staging what promises to be the biggest affair ever "pulled off" by the "Lights."

## LEVIN LEAVES JONES, L. &amp; S

CHICAGO, July 2.—After fifteen years of service, during which time he has materially contributed to the success of the Jones, Linick and Schaefer enterprises, Samuel I. Levin has resigned as general manager. He will devote his future efforts toward building and operating theatres in the principal cities. Levin was tendered a farewell banquet at the Hotel Sherman on Friday night by his many friends and associates, who wished him the best of luck in his new ventures.

## FULTON GETTING NEW SIGN

The Fulton Theatre is being equipped with a large new electric sign; the interior is to be redecorated and new carpets laid.

## LOOKING FOR BURT GOLDBERG

At least two persons, and maybe more, are looking for Burt Goldberg, a brother of Jack, of the Loew office, as a result of a show which he is alleged to have advertised as his and which failed to open. They are Irwin Fomkes and Sol Shapiro, who, early this week, placed some alleged grievances in the hands of an attorney. Both allege Goldberg engaged them for the former Miller and Lysle "Who's Stealing" show, which he represented to them as his own. They have lost their salaries and several personal loans made by them to Goldberg, they state.

According to Fomkes, about eight weeks ago Goldberg called upon him at the publicity office of the Famous Players-Lasky Corporation and engaged him as press representative for the "Who's Stealing" show. In addition, he engaged Cy Tucker as business representative and Sol Shapiro as his assistant. All claim they were offered lucrative salaries. Fomkes says that he was then persuaded to lend Goldberg \$40. Goldberg, they claim, explained to them that he had just closed a successful season with Miller and Lysle in "Who's Stealing," and that he had booked the show into the Brighton Beach Music Hall for the Summer. They were told, however, that a preliminary performance would be given in Perth Amboy, N. J.

Several weeks ago all three were directed by Goldberg to take up their headquarters in the Jersey town and begin a campaign of exploitation. Goldberg, they claim, went to the manager of the Crescent Theatre there, and, on the strength of his brother's name, secured a booking for the show without signing a contract. The town was then papered from one end to the other with everything from three sheets to small stickers. Half and full page advertisements were placed with the local papers. All press material set forth that the company, which was to have forty-five people and feature Miller and Lysle, was booked solid over the K. and E. time.

Prior to the date of opening, last week, the Perth Amboy Press carried a notice of a street parade of the company from the depot to the theatre. When the train that was supposed to carry the show arrived the following evening, it is said that one-third of the town's population turned out to witness the affair. Eight automobiles had been hired by Fomkes for the cast. However, no company put in an appearance. Only Goldberg left the train and he is said to have informed the gathering that the remainder of the company would arrive on a later train.

According to Fomkes, Goldberg then went to the theatre and drew \$50 in advance from Manager Kunes. The latter, Fomkes said, against the advice of his partner, Charlie Tenney, who, from the beginning, had opposed the booking of the show into the Crescent without a contract,

turned over the money. The sale of tickets then went on at the box office until after eight o'clock, when, it was discovered, Goldberg had disappeared. The theatre management then grew suspicious, and, with no signs of a company arriving, decided to refund the money and call the performance off. That was the last the Perth Amboy people saw of Goldberg, it is said.

As a result of this, Kunes and Tenney are said to have quarreled and may dissolve partnership. Kunes is now making a search for Goldberg in an effort to get back his \$50, and he says he will probably take court action. The Perth Amboy Printing Company and the Perth Amboy Evening News also have claims against Goldberg which are estimated at more than \$500 for advertising. The automobile people, from whom machines were engaged for the street parade, are also said to be still unpaid.

Among other things, Goldberg, according to Fomkes, invited a number of guests from the N. V. A. to the Parker House, Perth Amboy, to celebrate, following the show, his initial venture in the producing field. A party arrived alright, but, after waiting some time at the hotel, was informed of the affair and was obliged to depart minus the pleasure of the anticipated festivities.

Inquiry at the Brighton Beach Music Hall disclosed that Burt Goldberg never made any arrangements there for the booking of the "Who's Stealing" show. However, Jack Goldberg has booked the Lafayette Players there for the Summer.

Miller and Lysle, now doing their vaudeville specialty, when seen by a representative of the CLIPPER at the Fifth Avenue the last half, asserted that Burt Goldberg was engaged by them last Winter as business manager when they were touring in their "Who's Stealing" show. Shortly after, he took over the company's business, they said, the show went under. They denied any knowledge of Goldberg's recent venture and stated that the latter owned no stock in the company, nor had any right to advertise the show as his.

## VAUDEVILLE BILLS

(Continued from Page 21)

## WINNIPEG, MAN., CAN.

Strand (First Half)—Coriell—Midget Trio—Martin & Walters—The Vanderkoors. (Last Half)—Post & Post—Kinsman Trio—Rue & Laura Enos—Almee.

LOEW CIRCUIT  
NEW YORK CITY.

American (First Half)—Skating Morelles—Gene & Menetti—Kello Bros.—Lee Barth—Fred La Reine & Co.—Zardo & Hall—Steppe & Clark. (Last Half)—Swift & Daly—Murphy, Devere & Morrissey—Billy Schoen—Boris Fridkin Troupe—Devere & Taylor—Clayton & Lennie.

Victoria (First Half)—Black & White—Shea & Carroll—Welcome Home—Lazar & Dale—Royal Harmony Fire. (Last Half)—Jack Hanley—Zardo & Hall—Florence Henry & Co.—Walsh & Green—Makarenko Duo.

Lincoln Square (First Half)—Pierce & Goff—Johnson & Parsons—Pisano & Bingham—Billy Schoen—Six Imps and a Girl. (Last Half)—Montambo & Nap—La Rose & Adams—Welcome Home—Jimmy Lyons—La Temple & Co.

Greeley Square (First Half)—Santosa—Gertude George—Welsh & Green—La Temple & Co. (Last Half)—Bill & Irene Telaak—Alf Ripon—Coogan & Casey—Alvin & Kenny.

Delancey Street (First Half)—Carl & Inez—Murphy, Devere & Morrissey—Dae & Neville—Four Ushers—Willy Bros. (Last Half)—Skating Morelles—Bissett & Scott—Fred La Reine & Co.—Dave Harris.

National (First Half)—Helen Miller—Moore & Fields—Florence Henry & Co.—Jimmy Lyons—Walter Manthey & Co. (Last Half)—Frank Hartley—Carl & Inez—Johnson & Parsons—Nine Mischiefs Makers.

Orpheum (First Half)—Alvin & Kenny—Morrison & Hart—Alf Ripon—Maleyva Bonconi & Co.—Browning & Davis—Boris Fridkin Troupe. (Last Half)—Harlequin Trio—Four Ushers—Dae & Neville—Lazar & Dale—Black & White.

Boulevard (First Half)—Bissett & Scott—Swift & Daly—Cardo & Noll—La Tour & Gold—Montambo & Nap. (Last Half)—Frank Cotter—Morrison & Hart—Pisano & Bingham—Hawthorne & Cook—Walter Manthey & Co.

Ave. B (First Half)—Ethel Mae Hall—Leo Zarrell Duo. (Last Half)—Harmon & Harmon—Gertrude George—Mora & Reckless Duo.

## BROOKLYN, N. Y.

Metropolitan (First Half)—Jack Hanley—Freed, Raynor & Crosby—Millard & Marlin—Dave Harris—Peacock Revue. (Last Half)—Lee Barth—

Maletta, Bonconi & Co.—Steppe & Clark—Six Imps and a Girl.

Palace (First Half)—Sherman & Rose—Harmon & Harmon—Romas Troupe. (Last Half)—Hap Hazard—Thomas & Henderson.

De Kalb (First Half)—Brown's Dogs—La Rose & Adams—Coogan & Casey—Clayton & Lennie—Makarenko Duo. (Last Half)—Paul & Pauline—Freed, Raynor & Crosby—The Royces—Hoyt, Harris & Winters—Peacock Revue.

Fulton (First Half)—Paul & Pauline—Bill & Irene Telaak—Dorothy Wahl—Hawthorne & Cook. (Last Half)—Santosa—Shea & Carroll—Millard & Marlin—Browning & Davis—Kello Bros.

## BALTIMORE, MD.

Francis & Fox—Hall & O'Brien—Kitaro Japs.

## BOSTON.

(First Half)—3 Victors—Helen Moretti—Al H. White—McCoy & Walton—Mykoff & Vanity. (Last Half)—Frank Brighton—Mooney & Capman—Martin & Courtney—Lane & Plant—Cook, Martimer & Harvey.

## FALL RIVER.

(First Half)—Frank Brighton—Mooney & Capman—Martin & Courtney—Lane & Plant—Cook, Martimer & Harvey. (Last Half)—3 Victors—Helen Moretti—Al H. White—McCoy & Walton—Mykoff & Vanity.

## HAMILTON, CAN.

Lockhart & Liddle—Geo. A. Mack—Leta Go—Hampton & Blake—Bernevi Bros.

## LONDON.

(First Half)—Ethel Mae Hall & Co.—Leo Zarrell & Co. (Last Half)—Harmon & Harmon.

## NEW ROCHELLE.

(First Half)—Thomas & Henderson—Langdon & Smith—Mora & Reckless Duo. (Last Half)—Willy Bros.

## PROVIDENCE.

(First Half)—3 Madcaps—Harry Garland—Beatrice Morrell—Bryant & Stewart—3 Spartans. (Last Half)—Crouch Richards Trio—Irene Francis—Marietta Craig—O'Neill & Fields—2 Jacks.

## MONTREAL.

Hennings—Hal & Francis—Maude Hackett—Chung Hwa 4—Eight Black Dots.

## SPRINGFIELD.

(First Half)—Crouch Richards Trio—Irene Francis—Marietta Craig & Co.—O'Neill & Fields—2 Jacks. (Last Half)—2 Madcaps—Harry Garland—Beatrice Morrell—Bryant & Stewart—2 Spartans.

## TORONTO, CAN.

Vee & Tully—Rose Garden—Francis & De Mar—Orpheus Sext—Dave Manley—La Petite Cabaret.

FREE Latest Issue of  
HOW TO MAKE-UP

STEIN'S  
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ORPHEUM, BROOKLYN, THIS WEEK (July 5)

HORACE GOLDIN

ROYAL ILLUSIONIST

Presenting a routine, novel, original and up-to-date

Playing Keith Circuit, Bushwick, Brooklyn, next week and then Riverside and Royal Theatres, New York  
Direction, WM. LYKENS

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IN ALL ITS BRANCHES

Orchestrations, piano solo melodies taken down, etc. Consult me about your act. THEO.

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JAS. E. COOPER PRESENTS

# HARRY BOWEN

COMEDIAN ECCENTRIQUE

Season 1920-21

PER. REP.—IKE WEBER

## JOE ROSE

Opened at Kahn's Union Square this Week. Was to go on the road this Season, but Cancelled to accept Mr. Kahn's Offer for Entire Season.

Closed a Thirty Weeks' Engagement at this House June 1st.

My Latest Song Hit, a Great Double Version and Dandy Single

**"BRING BACK THE JOYS YOU'VE TAKEN FROM ME"**

Is Now Out.

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MY TENTH  
SEASON, AND  
AGAIN FEATURED  
AND PRINCIPAL COMEDIAN

## MIKE SACKS

"OH BABY" COMPANY.  
PLAYING K. & E. TIME  
REGARDS TO FRIENDS.  
FORT WAYNE, IND.  
THIS WEEK

SIXTH SEASON  
"OH BABY"  
COMPANY

## ALEXANDER AND ELMORE

SIX YEARS WITH  
THE KING OF SHOWMEN  
A. B. MARCUS  
K. & E. TIME  
ROEHM & RICHARDS

MY SIXTH  
SEASON WITH  
ABE MARCUS'  
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WRITER OF  
"LINGERIE" SONG.  
"BACHELOR DAYS"  
"CLASSY CLOTHES."  
"SMILE WITH ME."  
WATCH FOR OTHERS

JUVENILE  
FOURTH SEASON WITH  
ABE MARCUS'  
"OH BABY" CO.

## BILLY DALE

EN ROUTE  
PLAYING  
THE K & E  
TIME

PRIMA  
DONNA  
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PLAYING THE  
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SECOND  
SEASON  
CLASSICAL  
DANCER

## LOLETTA ARMAND

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OH BABY CO.  
PLAYING  
K. & E. TIME

SIGNED WITH  
E. THOS. BEATTY'S  
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## CHARLOTTE STARR

THE LITTLE GIRL WITH THE BIG VOICE

DIRECTION  
ROEHM  
AND  
RICHARDS

PEE  
WEE  
SOUBRETTE

## DORIS GREENWALD

MANAGEMENT  
JACOBS AND  
JERMON  
SEASON 1920-21

SIGNED  
WITH  
I. H. HERK

## ARTHUR HARRISON

TO PRODUCE  
TIDDLE  
DE WINKS



**BURLESQUE NEWS**

(Continued from Page 14)

**MARKS AND COLE  
PUT LOTS OF PEP  
INTO KAHN SHOW**

A ripping, roaring, fast show was given at Kahn's Union Square last week. In fact, it was the fastest we have seen at this house in many a day.

Joe Marks and Eddie Cole, who recently closed their season on the American circuit with the "Broadway Belles," were the fun makers and kept a large-sized house in an uproar all last Wednesday afternoon. This Marks fellow, by the way, is the same for whose contract release William S. Campbell paid \$3,000. It had one more year to go. Campbell must have known what he was doing, as in this boy, he surely has one of the fastest and cleverest comedians in burlesque.

Marks is a glutton for speed and work and he does almost everything one could imagine. He is a Hebrew comic and portrays the role very well. But this is not all he does. He sings, dances, is an acrobat and an all-round tumbling comedian.

Cole, who has been working opposite Marks for the past few seasons does a Dutch character. He, too, is a marvel for speed and a great help mate for his partner. Between the two, they kept the audience in a fine humor during the entire performance.

The book, in two acts and four scenes, was called "A Night at the Fitz-Carlton." It was practically the same book they played in all season.

George Walsh played several characters, as well as doing "straight." His "nance" role was well taken care of, he doing it very natural.

Harry Keeler did a hick "straight" very acceptably.

Norma Bell did nicely in the scenes and handled her numbers with ease.

Babe Healy had several numbers which she put over with speed and displayed a very handsome wardrobe.

Dolly Davis, a lively slip of a girl, worked as though she was attached to electric wires. She displayed plenty of pep and did well in all her numbers. She and Babe Healy danced and showed the house how fast numbers should be delivered.

Florence Pointer, as the ingenue, was in several scenes and offered her numbers nicely.

May Leonard, another ingenue, put her

Salvation numbers over for good results and did well in the scenes in which she appeared.

This man Kahn has a corking good chorus and most of the girls are good lookers and have pretty forms. They all worked hard in the numbers and did much to warrant the encores. The numbers were prettily staged by Solly Fields. The bits that were offered all went over with a punch. The "dirtation" bit given by Marks, Cole and Misses Davis and Leonard was well done.

The "burglar" bit pleased as it was offered by Marks, Cole, Walsh, Keeler and done by Cole, Walsh and Miss Pointer.

The "telephone" bit went over as it was done by Cole, Walsh and Miss Pointer.

Marks and Miss Davis, in a singing and dancing specialty, were generously applauded for the work, which was well earned.

The "clerk" bit was amusing as Marks, Cole, Walsh and the Misses Bell, Davis and Leonard did it.

The "sucker" bit was worked up very nicely by Marks, Cole, Keeler and the Misses Bell and Healy.

The "piano" bit pleased as it was done by Marks, Cole and Keeler.

There were more bits in the burlesque that were also well received and worked up with lots of speed.

Gara Zora, in a handsome costume, gracefully danced an Egyptian dance in bare feet.

SID.

**TALBOT HAS NEW PRINCIPAL**

Lew Talbot has signed Joan Waith, a principal woman, for his "Lid Lifters." It will be her first season in burlesque. She was with the "Oh What a Girl" Company last season and "Monte Cristo Jr." the season before.

**ENDING KAHN ENGAGEMENTS**

Joe Marks, Eddie Cole and Dolly Davis, closed a week's engagement at Kahn's Union Square last Saturday. Joe Rose, Harry Bentley and Besse Deno opened Monday. Babe Healy closes a two-week engagement Saturday.

**CALL CALL CALL CALL****for SIM WILLIAMS'  
Girls From Joyland**

All Principals engaged for the Above Production, kindly Report for Rehearsal SUNDAY, JULY 18TH, at 2 o'clock: BRYANT HALL, 42nd Street and 6th Ave. CHORUS kindly report MONDAY, JULY 19TH, at 10 A. M., SAME HALL. All Ladies and Gentlemen Kindly report to Mr. Leo Stevens, Producer for

**SIM WILLIAMS**

Columbia Theatre Building, New York

Suite 709-710

**Can use Chorus Girls; salary, no limit.****CALL**

All people engaged for STROUSE &amp; FRANKLYN'S

**GIRLS FROM THE FOLLIES  
and ROUND THE TOWN**

Report Saturday, July 24, 1920, at 704 Columbia Theatre Building—Unity Hall, 47th St., Between 8th and 9th Ave., Sunday, July 25th, 10 A. M.

Can use a few more good chorus girls

Acknowledge to above address

**Danny Murphy**

PRINCIPAL FEATURED COMEDIAN WITH

**Lena Daley and Her "Candy Kids"****CALL CALL CALL**

ALL PEOPLE ENGAGED BY GEORGE LA TOUR FOR THE

**"OH BY JINGO" COMPANY**

Produced by LEW ROSE

will kindly report for rehearsal THURSDAY MORNING, JULY 15, 12 NOON, AT SAN SOUCI HALL, 134 E. 13th St., New York City, near 3rd Ave.

Kindly acknowledge this call by mail to GEORGE LA TOUR, Room 701, Columbia Theatre Building, New York

**Can Use a Few More Real Good Chorus Girls, Top Salary**



# Helen McMahon

ASSISTED BY

## Frank Master and Grace Joline

### SINGING and DANCING

Direction, M. S. BENTHAM

### "BLESSED IMAGE" THE SONG THAT FINDS AN ECHO IN THE DOUGH BOY HEART.

The lyric is a vivid portrayal of one of the many home parting scenes that were carried to France in memory by our Khaki Lads. The kind that lingered in mind, grew and became a solace in times of quiet and a source of inspiring strength during those fierce months of struggle.

Piano Music by EDOUARD HESSELBERG

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YOUR ORDERS RESPECTFULLY SOLICITED.

B. R. BILLINGSLEY, Gaastra, Mich.

Keith's Palace, New York, This Week (July 5)

## LUCAS and INEZ

"AN ART CLASSIC"

Booked Solid

Direction, Hughes and Manwaring

KEITH'S ORPHEUM THIS WEEK—WASHINGTON NEXT WEEK—BALTIMORE, JULY 19—RIVERSIDE, JULY 26

## JENNIER BROTHERS

GYMNASTS OF QUALITY

DIRECTION—LEE MUCKENFUSS

## READ KIDDIES'

in "JUST SUPPOSE"

ALWAYS WORKING

## JOHN R. GORDON & CO.

Take the Clipper on Your Vacation



Bertha Wood has been added to the cast of "Abraham Lincoln."

Vardon and Perry opened on the Delmar week at Chattanooga last Monday.

Menlo Moore has left for a five weeks' automobile trip in the West.

John E. Kellard may open his own repertoire company in New York next season.

Percival Wilder, playwright, was last week married to Nadie Mackres, non-professional.

Harry J. Jackson will this season be with the Vanderbilt Amusement Company, managing one of the "Irene" companies.

Marguerite De Vorr, who was ill for two weeks at St. Luke's Hospital, is convalescing at her home in New York.

The Innis Brothers, formerly Maginnis Brothers, have signed with Max Spiegel for next season.

Lew Price's Young American Four, a new act, is playing the Halsey, Brooklyn, this week.

Rodnan Sawyer, recently with "Ben Hur," has joined the Chamberlin Brown office staff.

The White Way Trio and Helen Hudson have signed with the Rainbow Gardens, Chicago.

Dorothy Baldwin was married to Leslie Tracy, of Hartford, Ct., on July 5, in New York City.

Sam Morris leaves July 14 for Chicago to stage a number of productions for E. Thomas Beatty.

Frank B. Dixon, of Connor and Dixon, has made arrangements to open with the Greenwich Village Follies shortly.

Roscoe Ails, Midgie Miller and Saxy Holsworthy's Band opened at the Walton Roof, Philadelphia, last Monday.

S. Laz. Lansburgh, the San Francisco attorney for the Orpheum circuit, is in town for a few days on business.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Ethel Barr and William Quann, assistant stage manager of the Casino, San Francisco, were married last week.

The Barr Twins will open on the Keith time in two weeks and be assisted by Rube Beckwith, a pianist, in a new act.

Loretta Mann and Harry Preston open, the last half of this week, on the Keith time, in a new act under the direction of Nicholas Agneta.

Al Francis will shortly take the place of Dutton in the Espe and Dutton act, which will further have the assistance of Elgarado Saicha.

Aileen McGill opens in three weeks under a two-year contract with Victor Hyde's "Around the Clock," placed by Rocco and Riley.

Charles J. Lammers has been engaged for "The Principal Comedy" to open at the State-Congress Theatre, Chicago, in August.

Erno Rappe, after a six weeks trip to Europe, has again taken his place as musical conductor of "Lassie" at the Nora Bayes Theatre.

Aileen Hamilton, who, for a year, has been dancing at the Casino de Paris, Paris, has been engaged for "The Lady of the Lamp."

Vinton La Ferrera has been engaged to direct the orchestra, and Edward House to play the organ, at the Coliseum Theatre, San Francisco.

Frank Norton, Olive Christian, Billy Lester and the Dancing Tyrells have been engaged, in Chicago, for "The Garden Follies."

Jack Holden, Betty Moore, Jewell Shaw, Taylor and Gash and the Five Aces of Ragtime, have signed with the Mid-nite Frolic, Chicago.

E. J. Moore, the comedy magician, has just arrived from England on the Kroonland, after a six months' engagement abroad.

Wm. H. Cline, press agent for many years of the Orpheum, Los Angeles, has been appointed assistant to Sam Myers, as manager of the house.

John Fitsimmons, electrician with the Anderson "Frolics," and May Keefe, a member of the cast, were married last week in San Francisco.

Mary Lorraine, sister of Tessie Lorraine, well known in dramatic and stock circles, was married in Chicago last Wednesday to a non-professional.

Adolph Knoll left Chicago last week for a visit to Sandusky, Ohio, where he will remain until the opening of next season, when he appears at the Victoria, in the Windy City.

Dr. Max Thoreck, surgeon-in-chief and president of the American Theatrical Hospital, Chicago, has fully recovered from a nervous breakdown and returned to his duties.

George C. Tyler has engaged Lillian Ross for a role in "Bab," in which Helen Hayes is to be seen on Broadway late in August. Stephen Davis will have a juvenile part in the same piece.

Daisy Vivian has been engaged for the leading feminine role in Rostand's "The Romancers," with which the Community Theatre of Washington Square will soon inaugurate an open-air season.

Renold Wolf, dramatic critic of the Morning Telegraph, has left his post for several months vacation, part of which will be spent in London. He will resume his duties about September 1.

Robert A. Wagner, formerly with A. H. Woods, and Bernard P. Arons have gone into the publicity business and have opened an office in the Argus Building, No. 17 W. Forty-second street.

Joseph Santley and his wife, Ivy Sawyer, are on their way to Europe with their two-year-old son, Joseph Sawyer Santley, and will return late in August to begin rehearsals of a new Dillingham piece.

The Six Brown Brothers, Miller and Mack, Prosper and Maret, Sigworth and Snow, Beverly Burd, Garret Conway, Constance Penny and Marjorie Drury, have been engaged to appear in the Marigold Revue of 1920, Chicago.

M. P. Ryan, Palace Theatre Building superintendent, is spending a three months' vacation in the Catskill Mountains recuperating from an attack of pneumonia. His son, K. Ryan, is taking charge of the building during his absence.

Hallye Nestor, Estelle La Velle, Marguerite Dahlquest, Nell Burke, Dorothy Lange, Oakland Sisters, Dora Early, Sammy Watson, Joe Mack and Carl Byal, have accepted contracts for appearance at the Chicago Winter Garden.

Emilo Jazz Casper, who was with the Mollie Williams show last season, has been routed over the Poli time. He opened at the Palace, New Haven, July 5, and, after four weeks, starts to rehearse with the Dave Marion show, in which he will play Marion's part next season.

Robinson's Elephants, Berzao's Circus and Band, Dio's Circus, Florence Duo, De-cock Troupe and several Hippodrome clowns appeared at the free exhibition given by the Elks Lodge of Brooklyn for the benefit of children and orphans at Ebbett's Field June 1. The acts were secured through John J. Jaekel.

### CIRCUSES ALL DELAYED

ELGIN, Ill., July 2.—Owing to delays in transportation circuses in this vicinity have found it necessary, in many cases, to cancel their parades.

The railroad situation, from the viewpoint of the circus man, is abominable. The Yankee Robinson Circus, which exhibited here last Tuesday, was so delayed that not only was the parade omitted but the matinee performance did not start until five o'clock. In addition, circuses and carnivals are all handicapped on account of the shortage of roustabout help. Despite these facts most of the shows have been playing to capacity houses.

# EL. BRENDDEL AND BERT FLO.

## In "Cinderella on Broadway"

### JUST AS BIG A HIT IN PRODUCTION AS IN VAUDEVILLE

The comedy triumph went easily and alone to El Brendel and Flo Burt. Vaudeville has known Brendel long, since he first began to become conspicuous in Bart McHugh's kid school act. But \$3.50 Broadway seemed never to have seen him before. The quaint Swedish character boy was a yell from entrance and rolled up to higher and higher favor until the house howled with his every word and gesture. The dialect, well known in the West, appeared new and electric here, and he couldn't open his mouth for the simplest phrase without getting a guffaw. When Brendel reached his heavy stuff, that fall-away suit and his disintegrating props, he convulsed the hard-boiled

assemblage. Thus he got over his whole vaudeville act in two scenes to a hit, seldom happening in the high spots of New York, and by the time he worked in two new scenes indigenous to the show he was established and sailed along with snorts. His costume and make-up in a marriage bit were classical. And he scored the unequivocal triumph of his life in a performance notable for the death of a lot of tried and proven comedy.

Flo Burt, Brendel's partner, not only shared with him the glories of the night, but stood out in the songs she led and the other scenes in which she played. It was an evening of light voices, and some of these were under the weather, but

not hers. Hers was round and clear, and her manner was animation personified. A whistling number on the runway grabbed the hand-hit of the show.

VARIETY JACK LAIT

The outstanding hit of the show is the erstwhile vaudeville team of Brendel and Burt. Miss Burt has just the right kind of voice for the big spaces of the Winter Garden and is the only member of the cast who really gets a song past the footlights. With very poor material she manages to make a hit. In their specialty this team got the only genuine spontaneous laughs of the evening. Al Brendel seemed to be able to get a laugh when he

wanted it and when his clothes went to pieces during a most funny scene the house was almost hysterical.

BILLBOARD GORDON WHYTE

El Brendel was the big comedy hit of the show and his work, both in his specialty and in one or two of the big scenes, had the opening night's audience on the verge of hysteria. Brendel loses more clothes in this show than he did in vaudeville and is so genuinely funny in this, as well as his other scenes, that his future in productions is assured.

Miss Burt, Brendel's vaudeville partner, also acquitted herself most creditably in the vaudeville bit as with several numbers throughout the piece.—W. V. CLIPPER

MANY THANKS TO OUR FRIENDS FOR THEIR TELEGRAMS AND GOOD WISHES  
ALL OUR MATERIAL IN SHOW COPYRIGHTED AND PATENTED BY OURSELVES



# DANCING SOLLIE

Direction Flynn &amp; Kenny

Playing U. B. O. Time

# JEAN LEIGHTON'S REVUE

NOW PLAYING  
LOEW CIRCUIT

WILLIE SMITH

JEST-ER  
SINGER

HAVE YOU SEEN MY NEW ACT BY IRVING BIDO, AL WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O.

HELEN

MAY KILDUFF

and

MARIE

ALLERTON

A HANDY MAN

EVERY OPERY NEEDS ONE  
Direction FRANK DONNELLY

# HARRY BENDER & BLUM AL

"MASTER ATHLETES"

Direction—HORWITZ &amp; KRAUS

# FRANK THE HAGANS KITTY

NOVELTY DANCING

# Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

# UNQARO ROMANY ?

IN A COMEDY MUSICAL SURPRISE

IN VAUDEVILLE

# For Sale—Athletic Park

with large grounds, grand stand, ball diamond, in best city of fifty thousand in America. Fine opportunity for money-maker; transportation cheap and unexcelled. Address Box Z, care N. Y. CLIPPER.

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JEWISH VAMP

VICTORY BELLES—NEXT SEASON

WOP-COMIC  
SOUBRETTE  
EVER KETCH USCARNEY &  
CARRDANCIN' FOOLS  
WITH  
HARRY HASTINGS  
NEXT SEASON

# DOLLY LA SALLE

ENGAGED 1920-21 AS INGENUE

MANAGEMENT RUBE BERNSTEIN

Have the Clipper Sent to Your Summer Address

## NAME BRANCH MANAGERS

Oscar A. Price, president, and F. B. Warren, general manager of distribution of Associated Producers, Inc., have named the managers of the branch office organizations of the new producing and releasing affiliation of Thomas H. Ince, Mack Sennet, Marshal Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr. Branches will be maintained in nineteen cities, with three managers using the facilities of closely adjacent larger offices. The managers are:—

Atlanta, to be named; Boston, William H. Jenner; Buffalo, to be named; Chicago, Sidney J. Goldman; Cleveland, Hubert A. Bandy; Cincinnati, Hubert A. Bandy and aide; Dallas, John C. Shannon; Denver, H. O. Bartels; Detroit, Edward A. Crane; Kansas City, Benjamin Blotsky; Los Angeles, F. A. Wagner; Minneapolis, to be named; New Orleans, John C. Shannon and aide; New York, Marx S. Nathan; Newark, John G. Rohlf; Philadelphia, Edgar Moss; Pittsburgh, J. J. Millstein; San Francisco, William A. Crank; Seattle, H. O. Lukan; Spokane, B. W. Copeland; St. Louis, C. D. Hill; Washington, Rudolph Berger.

Of the territories named Spokane, with its own manager, will give physical service out of the Seattle office, Newark out of the New York City exchange; New Orleans, out of Dallas.

The entire managerial personnel goes on duty on Monday, July 5, each manager being in his city several days ahead of this date. Leases are being signed for branch office quarters in all cities and the new managers will take possession of them August 1 to 15. Meanwhile they are establishing temporary quarters in each city to meet the exhibitors of the territories.

## PHOTO WINS DIVORCE

LOS ANGELES, June 27.—William E. Shoup, superintendent of the Kinema Theatre here, has won a decree of divorce from Martha Shoup, through the medium of photographs showing Mrs. Shoup in loving embrace with Rollie Meylew, employed by a film company in a clerical capacity.

Shoup told Judge Taft that he returned home one evening to find his wife in the company of Meylew. He and Meylew fought. Later, Mrs. Shoup left home and was traced to the hotel at which Meylew was stopping.

## ANN LUTHER DENIES

Ann Luther has filed a denial in the Supreme Court that she has given Evelyn Nesbit any cause for divorce as was claimed by the latter in her counter suit for divorce against Jack Clifford. He brought suit for divorce, naming Eugene Strong, following which she denied his allegations and filed a counter claim mentioning Miss Luther and Juanita Hansen. The denial was filed through Nathan Burkan, her attorney.

## MRS. DREW DROPPING COMEDIES

Mrs. Sydney Drew, who has finished her contract with Pathe, has decided to leave comedies high and dry and will turn to the directing of dramatic screen productions. She will leave for the Adirondacks this week to make several adaptations of well-known novels. When she returns in the Fall, she expects to make her own productions.

## SELL SO. AMERICAN RIGHTS

The South American rights for all Hallmark pictures, exclusive of serials, for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador, have been sold by Adolph Penn, head of the Penn Import & Export Company. Negotiations are now under way for the West Indies, Mexico and Central America.

## "WAY DOWN EAST" OPENING SET

"Way Down East" is to open in August at the Forty-fourth Street Theatre. The picture has an exceptionally strong cast, headed by Lillian Gish and supported by Lowell Sherman, Creighton Hale, Burr McIntosh, George Neville, Muriel Sutcliffe, Vivian Ogden, Mary Haye, Porter Strong and others.

## ARRESTED IN FILM DEAL

CHICAGO, Ill., June 28.—C. W. Spannuth, prominently connected with the motion picture field in this city, has run afoul of the law, according to attorney C. Edwin Mayers, who had him arrested on a charge which alleges that Spannuth had defrauded Theo Ussing of \$750. The arrest took place early last week and the motion picture man was later released on bonds of \$3,000, signed by Ferdinand Ebaunn.

According to the bill filed, Spannuth is alleged to have sold Ussing a half interest in the Harmony Theatre at 411 E. Forty-third street, for \$750 and, incidentally, making him manager of the theatre at a weekly salary of \$35. Spannuth is alleged to have forgotten to tell the buyer that the theatre and other equipment was heavily mortgaged and, shortly after the purchase was made, the mortgage was foreclosed.

Ussing is now looking for his \$750 and caused the arrest of Spannuth in an effort to regain the money. The case will be tried during the present week. Spannuth has offices in the Baltimore Building and deals in motion picture theatres. He formerly headed a prominent film agency in this city.

## LOEW TAKES FRANCHISES

Marcus Loew has taken a National Picture Theatre franchise for several of his New York and out-of-town houses, numbering eighteen, all told. Selznick last week announced this also and the signing of a franchise by the United Booking offices for its Boston Theatre and the Providence, R. I. house.

The Loew houses are as follows: New York, Circle, Reo, 116th Street, 86th Street, Victoria, Spooner, Burland, Elsmere, Forty-second Street, Brooklyn, Brevoort, Bijou, Broadway. Out of town, The Bijou, Birmingham, Ala., Crescent, New Orleans, Lyceum, Memphis, Tenn., Atlanta, Ga., Loew's Knoxville, Tenn., Garden, Kansas City, Mo.

## GOLDWYN ANNOUNCES SIXTY

LOS ANGELES, June 24.—Sixty productions will be released by Goldwyn during the season beginning in September, it was announced here by Samuel Goldwyn today. Twenty-three of the pictures have already been completed. Tom Moore and Mabel Norman will probably go abroad for the firm in the near future to make pictures in Europe, and it may be that Goldwyn will import several European stars. The most recent star, Goldwyn said, has already completed one picture, the name of which will shortly be made public.

## PAUL BRUNET SAILS

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., sailed for Paris on June 24 on the *La France*. During his stay in Paris there will be a meeting of Pathe Cinema, the international organization of whose board he is administrator.

## KREMBLE FORMS COMPANY

LOS ANGELES, June 27.—W. H. Kremble productions, Inc., a new \$1,000,000 company, has been formed here, at the head of which is W. H. Kremble, now on his way to New York to purchase stories. The company's plans will be announced shortly.

## LASKY SIGNS BRITISH WRITERS

Jesse L. Lasky has signed six British authors to write exclusive screen material for his studios. They are Sir James M. Barrie, Henry Arthur Jones, Justin H. McCarthy, Edward Knoblock, Arnold Bennett and H. G. Wells.

## NOTHING BUT LOGE SEATS

SEATTLE, June 27.—Construction of the new \$250,000 theatre which has just been planned for this city by a syndicate, at the head of which is James Q. Clemmer, will be unusual in that the balcony will have only loge seats.

## DAVIS GETTING IN AGAIN

LOS ANGELES, June 26.—It is reported here that H. O. Davis, formerly vice-president of Triangle, will again enter the production field, this time for the Curtis Publishing Company.



**HODKINSON MEN SWITCH**

Announcement of several changes in the W. W. Hodkinson sales force has been made. H. H. Ownes has been placed in charge of the Kansas City branch. He is succeeded in St. Louis by James Guest. Jack Krum, formerly a salesman in Utah, has been placed in charge of the Denver office.

C. A. Thompson has been appointed manager of the New York exchange. In Los Angeles, W. T. Wells will cover the coast territory. J. Schaeffer has been appointed branch manager of the Dallas, Texas, office. C. S. Merwin has taken over the Spokane, Wash., exchange. H. S. Beardsley is the special representative for Philadelphia territory and W. F. Seymour will take over the Chicago office. In the field organization are the following:

Albany, H. E. Thompson, E. C. Hochstein; Atlanta, L. C. Lowe, Theo. F. Holland; Buffalo, C. J. Predari, W. H. Burnham; Boston, W. H. Dunbar, J. J. Johnson; Charlotte, Thomas Little; Chicago, W. F. Seymour, Phil Dumas, I. R. Parnass, Reed Myers, Edyth Ekblad; Cincinnati, H. H. Hurn, W. Lasance; Cleveland, H. J. Ochs, A. J. Roth, E. P. Ochs; Dallas, J. L. Darnell, O. H. Ehrhardt; Des Moines, Jack Wilson; Detroit, S. J. Graham, Edward Lewin, Hal Smith; Indianapolis, J. S. Gangney; Kansas City, J. L. Doty; Little Rock, S. A. Arnold; Harry Gallagher; Milwaukee, H. J. Terry, Ed Felix.

**WOODS GETS OPTION**

CLEVELAND June 30.—A. H. Woods has an option on a new play, "Fires of Spring," by Robert McLaughlin, which is being given a tryout here this week at the Opera House. Woods will either discard or accept the piece before the end of the week. In the event of the latter move, he will have it revamped, and will give it a production in New York next season.

The play concerns a woman's tragedy of lost youth. An aged actress is made so young again by an operation that she is enabled to re-appear as her own granddaughter. The basic idea was suggested to the author by the old age, but apparent youth, of Sarah Bernhardt.

**SCREENING JUSTINE JOHNSTONE**

According to announcement made by Realart, Justine Johnstone, former "Follies" girl, has given up the spoken stage for the screen. She will appear first in a film version of George Scarborough's play "Moonlight and Honeysuckle." Jack Dillon has been engaged to direct the picture.

**WANTS MORENO FOR STAGE**

LOS ANGELES, Cal., July 3.—Antonio Moreno, Vitagraph star, has been offered the feature role in a new Hawaiian play to be produced by Oliver Morosco here. The play is to have a cast of picture players, with Moreno featured, provided he can get leave of absence from Vitagraph.

**SELL FOREIGN RIGHTS**

"Dollars and Destiny," has been sold by Bech, Van Siden and Company, to Royal Film Agency for England, to the Eclipse, of Paris, for France, Belgium and Switzerland; to South African Films for South Africa; as well as for Japan, India, Ceylon and Burmah.

**UFFNER IN LEVEY'S PLACE**

George Uffner has been made manager of Universal's educational and industrial department, filling the position left vacant by Harry Levey, who resigned last week. Uffner was formerly connected with the field service department.

**INCE BUYS DAVIS STORY**

Thomas H. Ince has purchased Charles Belmont Davis' story "When Johnny Comes Marching Home," to serve as a starring vehicle for Douglas McLean. Work will start on the picture this week.

**ANNA NILSSON FORMS CO.**

LOS ANGELES, July 3.—Anna Nilsson, who has been playing leads in recent Allan Dwan productions has formed a company known as the Anna Q. Nilsson Production.

**KOPLAR FILES ANSWER**

St. Louis, July 3.—Harry Koplar, whom the Famous Players-Lasky Corporation of New York and Famous Players Missouri Corporation sought, by an injunction, to restrain from interfering with their possession and operation of nineteen moving picture houses formerly owned by him, has filed seven separate answers in the U. S. Circuit Court, making general denials of all the charges in the petition for the injunction.

In six cross bills, Koplar seeks the return of the theatres and requests the court to appoint a receiver for each of the six theatres and to order an account of their incomes while they were in the hands of the Famous Players Missouri Corporation.

The seven answers and six cross bills were filed in the names of the following:

Harry Koplar, as owner in person of the Novelty Theatre; Russell Amusement Company, owner of the Russell Airdome, Gravois Theatre Company, owner of the Gravois Theatre; Arco Theatre Company, owner of Arco Theatre; South Side Amusement Company, owner of the Cherokee Theatre; Athenian Amusement Company, owners of the Lafayette Theater; and Nat Koplar, brother of Harry Koplar, who merely answers with a general denial of the allegations made against him.

Harry Koplar says he is the acting head of each of the theatre companies which filed cross bills.

The bills allege that the Famous Players Missouri Corporation, organized to take over the theatres for the Famous Players-Lasky Corporation, with Frederick L. Cornwell as its president, obtained possession of the theatres by fraudulent means and has never paid for them.

The Greater Amusement Company, owner of a string of theatres, is listed as one of the complainants against Koplar and his companions in seeking the injunction.

Koplar, who is president of the Greater Amusement Company, declares in his answer that the Greater Amusement Company has been included as a complainant against him through fraud and "for the purpose of prejudicing the rights and interests of the Greater Amusement Company."

"Its interests are inimical and adverse to those of the other plaintiffs," Koplar's answer states. "Plaintiffs, Frederick L. Cornwell, Famous Players-Lasky Corporation and Famous Players Missouri Corporation have taken possession of the Greater Amusement Company's real and personal property without its consent and without paying for the property."

Koplar declares he is president of the Greater Amusement Company; that he was in St. Louis at the time the suit was filed, and that it was fraudulent for the company to be joined as a plaintiff against him, which was done in the name of Sam Hamburg, Jr., vice-president of the company.

The suit grows out of a deal said to have been arranged by Cornwell for transfer by Koplar of sixteen theatres and three airdomes, which he controls, to the Famous Players-Lasky Corporation for \$1,250,000. Koplar alleges that he has received no money for the places. The other side claims to have made all payments required by the contract. Koplar has said that he did not demand a written contract, but relied upon an oral agreement with Cornwell.

**FOX HAS SCHEDULE OF TEN**

Ten pictures are scheduled by the Fox Film Corporation for release this month. They are "Gold Coins," with Tom Mix; Gladys Brockwell in a "Sister to Salome;" Buck Jones in "The Square Shooter;" "The Spirit of God," with Madeline Travers; and four Sunshine comedies, "Through the Keyhole," "Money Talks," "Ten Nights in a Barroom," and "Lady Bellhop's Secret." There will also be the "Mutt and Jeff" cartoons.

**KOLKER FINISHES ONE**

"The Palace of Darkened Windows" has just been completed by the Selznick Studios under the direction of Henry Kolker.

Claire Anderson has the leading feminine role and Jay Belasco the leading male role. Others in the cast are Arthur Edmund Carew, Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaew and Virginia True Boardman.

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## CLIPPER CORPORATION

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NEW YORK



**BILL ROCK'S SHOW OPENS**

ATLANTIC CITY, July 6.—William Rock's "Silks and Satins" opened last evening at the Apollo Theatre. An unusually large holiday audience was disappointed in what might have been, or possibly will be, an appreciative musical revue.

Rock may take credit for picking talent, for it can honestly be said that there are some in his cast who did very well and are listed as comers on the legitimate stage. The show is too full of uninteresting episodes, however, which tend to lessen the more valuable and amiable constructions. The general characterization was good and many of the leaders were funny enough at intervals.

Thomas Duggan and Babette Raymond, straight from the Keith time, made a favorable impression upon the first nighters with their various comedy sketches. Duggan's continual flow of witticisms helping somewhat to relieve the monotonous sequence of revues.

The Misses Irene and Bernice Hart, buxom, blithe and debonair, won many rounds of approbation and numerous encores with their ever teasing and cute melodies. Young and attractive, even to the most harsh of critical audiences, the Hart sisters look like comers and bid well to become stage favorites.

Joe Towle prowled around throughout the performance, doing a little bit of this and a little bit of that and managing to hold many of the customers in their seats until the intricate scenic parts and constructions were plastered together. Towle is clever and would be better appreciated if he were more closely connected with the show.

Jue Quon Tai, a fair maiden from the Far East, was very interesting and attractive as the Chinese princess in the "ancient China ultra modern" scene, as well as in her solo impersonations of American stage types.

Others in the cast are: Ernestine Myers, Irene Hart, Billie Billiken, Thomas Duggan, Joseph Towle, William Demarest, Constantin Permane, West Avery, Helen Ambrose, Louise Dale, Phoebe King, Virginia Lee, Jean Thomas, Aileen Stanley, Delphie Daughn, Berenice Hart, Babette Raymond, Henry Antrim, Hal Harrington, Estelle Collette, George Shelley, Denie O'Neil, Rudy Wiedopt, Robert Dale, Helyn Eby, Zenia Fedova, Mary Flynn.

**KITTY GORDON SETTLES**

CHICAGO, Ill., June 5.—Kitty Gordon has arranged to pay all the expenses attendant upon the sickness following the accidental shooting of Joe Hack, of Page, Hack and Mack, at the Palace Theatre, and also his salary in full as long as he remains sick.

She has furthermore agreed that, should Hack be unable to perform following his convalescence he shall receive full salary for a period of ten years.

**MARSHALL OPENS ANOTHER ONE**

BALTIMORE, Md., July 6.—Last evening, at the Auditorium here, George P. Marshall presented, for the first time on any stage, "That fool, Duff," a new comedy of English sporting life by Leon Gordon and Leroy Clemens, whose serious play "The Poppy God," met with such very unusual success during its June production here.

The new piece, which is in a very much lighter, as well as in a much more conventional vein than its predecessor, combines many of the entirely familiar theatrical ingredients that have been used from time immemorial in entertainments having for their basic theme the theft of jewels at smart house parties and the apprehension of burglars by supposedly scatter-brained young men, although, in the present instance, this somewhat too frequent story happens to be projected before the picturesque and colorful background of a gentleman's point-to-point race. The dialogue is often quite clever and witty and the touch remarkably light and airy. The piece is exceedingly well acted by what, in the final analysis, must be regarded as practically an all-star cast, especially assembled for this production.

A pleasing, if somewhat gossamer, love motive supplements the robbery theme, but it is only fair to say that "That Fool Duff" is really a very old fashioned and romantic entertainment, for all that it is presented in the guise of a high comedy of manners and that it harks back to the days of "Lord Chumley" and the plays of yesterday. While this in no degree interferes with its value as mere entertainment, it is nevertheless rather frankly ephemeral and a not really very important contribution to the theatrical literature of the moment.

**TO CONTEST SZINNEYEY ESTATE**

Lawyers have been retained by Arnold Somlyo, Joseph Haan and Morris Cukor, all of 63 Park Row, to contest the accounting of the estate left by Count Stephen Ivor Szinneyey, playwright, who died, intestate, of heart trouble on March 15, 1919, at the Lebanon Hospital, if their claims as creditors are not paid in full. William M. Hoes, who is administrator of the estate, in a recent accounting filed in the Surrogate's Court, showed that \$4,649.99 came into his hands. Deducting funeral and administration expenses he had a balance of \$4,093.73 for distribution, subject to the payment of creditors.

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Kindly report for rehearsals on Monday, July 19th, 10 A. M., at THE IMPERIAL LYCEUM HALL, 55TH STREET AND 3RD AVENUE, NEW YORK CITY. Acknowledge this call either in person or by letter, Room 604, Columbia Theatre Bldg., 47th Street and Broadway,

To **GEO. F. BELFRAGE**

N. B.—Can use a few more MEDIUM CHORUS GIRLS. Best salaries paid; no half salaries; wardrobe, sleepers, railroad to opening and closing point. Season opens Saturday, August 7th. Show opens and closes in N. Y. City. CHORUS GIRLS wishing a PLEASANT season call in person.

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**W. V. JENNINGS or DON CLARK**  
Room 704, Columbia Theatre Bldg., New York

**CALL CALL MISCHIEF MAKERS**

All ladies and gentlemen engaged for above attraction kindly report for rehearsal at the **ACADEMY THEATRE, BUFFALO, N. Y., 12 NOON, TUESDAY, JULY 20.**

Kindly acknowledge in person or by letter to

**ED SULLIVAN**

Room 801, Columbia Theatre Bldg., 47th St. and Seventh Ave. New York

**CALL CALL MONTE CARLO GIRLS**

All ladies and gentlemen engaged for above attraction kindly report for rehearsal at the **EMPIRE THEATRE, CLEVELAND, O., AT 12 NOON, WEDNESDAY, JULY 21.**

Kindly acknowledge in person or by letter to

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## WOULDN'T SACRIFICE BEAUTY

PARIS, June 18.—Now that Gaby Deslys is gone, much of her true life, stripped of all its manufactured glamour and created tinsel is coming to light, and one of the most startling phases is that there was a tragedy behind her outward brilliance which she hid up to the very end. It concerned her beauty and its threatened loss.

Gaby Deslys had an affection of the throat. She saw the most skillful specialists in the world and was able for a time to prevent the disease taking a firm hold. She might be alive to-day if she had not been so concerned about her beauty. A famous surgeon told her four months before the end that only one thing could prevent serious illness, and that was an operation, which would leave her throat scarred.

"I won't be disfigured," she declared. "Even if I die, I will at least keep my beauty."

Finally she underwent no fewer than thirteen operations, but never permitted the one that might have saved her life. And so she passed away—as beautiful, as wistfully elfish as ever, on February 11, leaving a bigger fortune than has ever been possessed by an actress in the world's history. It was returned at \$2,000,000 and most of the money was carefully invested, a great deal in real estate. She had beautiful houses in Marseilles, in Paris and in London. Her London mansion was in Kensington, not very far from the Albert Hall. Its original number was 13, but Gaby had it altered to 12a.

This mansion was known as "The house with the pink geraniums," because the window boxes were always filled with these flowers. The oak paneled hall, which was hung with ancient weapons, led to an Oriental smoking room. There, with stars and crescents spangling the ceilings, rare Turkish and Egyptian tapestries draping the walls, a great Eastern divan, copper and bizarre Eastern ornaments and red lights gleaming through the latticed window, it was hard to realize that one was in the heart of London.

Gaby was a devout Catholic and her priedieu was costly and splendid. A life-sized Madonna stood in her bedroom, set with pearls as expensive as Gaby herself wore. The drawing room had beautiful Jacobean furniture, every piece genuine. On the dark brown walls were pictures by Van Dyke.

Gaby was not fond of the night life either in Paris or London. She did occasionally go to the night clubs—but only occasionally. And she seldom indulged in the champagne after the theatre parties.

"I must have my beauty sleep," she always said. "Once I begin to look old, my stage career ends. The public has no use for stage favorites when they have lost their looks."

And eight hours' sleep at night and fair, regular hours helped her to succeed. Not until her fatal illness did she look anything like her age.

Perhaps Gaby's greatest triumph was in inducing Sir James M. Barrie to write a revue for her. It was called "Rosy Rapture," and was produced at the Duke of York's Theatre in May, 1915. It proved, however, only a nine days' wonder, and was withdrawn. Gaby herself failed to enter into the spirit of this revue as wholeheartedly as she usually did. She was oppressed by the tragedy of the war.

Gaby had a remarkable escape from death during the Summer of 1915, after dining with Max Linder, the moving picture star at his villa on the Seine. The party broke up early, and Gaby thought she would return to Paris by an electric launch. She was chatting gaily on the floating landing-stage when it collapsed. Everybody was thrown into the water, and Gaby was rescued after much difficulty by Linder.

The idea of nursing the wounded fascinated her. She told her managers on many occasions that she ought to go do this.

And that is why Gaby stayed at the theatres.

"I will not let it be said that the Bosche prevented Gaby Deslys from playing," she often said.

Looked upon by the public as ultra-extravagant, essentially improvident, Gaby Deslys' chief traits were her abstemiousness and her love of economy. She seldom

touched wine, refused to gamble and, excepting in the matter of dress, was as averse to spending money as "Mr. Punch's Scotsman."

No theatrical manager ever got the better of Gaby. She loved to go into the box office and actually see the money coming in. One ardent admirer, a millionaire, used to be detailed to go to the front of the theatre and count the audience to make sure Gaby wasn't being defrauded.

But she could be generous. When the wife of a stage doorkeeper was ill she gave him \$25 to pay the doctor, and for weeks sent a plentiful supply of fruits, eggs and poultry from a famous London store.

## REALART TO MAKE FORTY

Forty Realart productions will be released during the year, according to plans for the 1920-1921 season, as just announced by that organization. Four of them will be William Desmond Taylor specials and six will have Justine Johnstone in the stellar role.

A new form of contract called the Realart star franchise, has also been drawn up and, under its terms, the exhibitor obtains theatre rights to thirty-six productions. In these productions there will be starred six actresses, those who made Realart pictures last season, and three new ones, Alice Brady, Bebe Daniels and Justine Johnstone. Franchise holders will receive engraved contracts, suitable for framing.

The four Taylor productions are not included in the franchise and will be sold on a separate booking basis.

Four pictures will be available in September: "Sweet Lavender," Mary Miles Minter; "You Never Can Tell," Bebe Daniels; "Food for Scandal," Wanda Hawley, and "The Soul of Youth," Taylor production.

For October the following are scheduled: "Tommy and Grizel," Constance Binney; "Blackbirds," Alice Brady, and "Moonlight and Honeysuckle," Justine Johnstone.

The November schedule calls for four: "Her Beloved Villain," "Oh, Lady, Lady," Bebe Daniels; a Mary Miles Minter picture not named, and "The Furnace," Taylor production.

A canvass by Realart officials as to whether male or female stars were desired resulted in a most emphatic call for the latter.

"The Witching Hour," by Augustus Thomas, will be the subject of the third Taylor production. The fourth has not as yet been selected.

Books and plays purchased for production include "The New York Idea," by Langdon Mitchell, for Alice Brady; "The Little Clown," by Avery Hopwood, for Mary Miles Minter; "Those Who Walk in Darkness," by Owen Davis, for Alice Brady; "Blindness," by Dana Burnet, for Mary Miles Minter, and "Her First Elopement," by Alice Duer Miller, and "Sweetie Peach," by Sophie Kerr, for Wanda Hawley.

Wanda Hawley and Bebe Daniels will make their pictures at the old Morosco plant in Los Angeles, which Realart has taken over. A larger plant is promised to accommodate Mary Miles Minter and William Taylor.

## LEVY TAKES OFFICES

Permanent offices for the Harry Levy Service Corporation, the new company for the manufacture and distribution of educational and industrial pictures, have been established at No. 1662 Broadway. Don Carlos Ellis, film chief of the U. S. Department of Agriculture during the war, has accepted the post of Director of Educational Production for the firm.

As a new departure in the film world, the concern has engaged Howard Greene, known as a writer on motor topics and formerly on the editorial staff of the Department of Animated Technical Drawings, to depict on the screen, by means of animated technical drawings, the inner mechanism of machinery, the workings of which cannot be seen from the outside.

## WATSON RENOVATING HOUSE

PATERSON, N. J., June 30.—Lew Watson, manager of the Orpheum Theatre, here, is spending his vacation at Atlantic City. He will return the latter part of July to start work on renovating the house, which will open August 14 with Jacobs and Jermon's "Flashlights of 1920."



## FILM FLASHES

Hobart Henley is planning to make a tour of Europe, to secure locations for several new pictures.

Ben Black has been appointed director-in-chief of the Harry Levey Corporation.

Lyne Denig is directing publicity for Goldwyn in the absence of Howard Dietz, gone to California.

## CITY THEATRES

**LYCEUM** West 45th St. Evs. 8.20.  
Mats. Thurs. and Sat. 2.20.  
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**NORA BAYES, "A TRIP TO HILLAND,"** William Gaxton & Co., The Misses Lightner & Newton Alexander, Frances Pritchard, Ames & Winthrop, Stanley & Birnes, Ed. E. Ford, Lucas & Inez.

### "Some Day—You'll Want My Love"

Our romance is over you say?  
I'm sorry, dear, sorry 'tis true.  
Your love for me's faded away?  
Another looks better to you.  
You, too, some day will be sorry.  
And know what it means to feel blue;  
That's why I warn you to tarry;  
And listen while I say to you:

CHORUS—  
Some day you'll regret it, now don't you forget it,  
You'll know what it means to feel blue.  
Some day you'll grow lonely, you'll be wanting only  
A love that you know to be true,  
And then with tears falling, your heart will start calling  
The heart you are breaking to-day.  
Oh dearer, relent, I know you'll repent  
Some day when you're miles away.

Just think of the wonderful hours,  
We've spent in our garden of love;  
Happy as beautiful flowers,  
That grow in the gardens above.  
Don't tell me our love dream is thro'  
For dearie as sure as you do,  
The love which you'd now throw away  
You'll find yourself wanting some day.

Not yet ready, but coming, just the song  
to make a sing r.  
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**WM. McNALLY**

61 East 125th Street New York

Hayden Talbot has been engaged by Metro to prepare the continuity for "Body and Soul."

Ina Claire, star of "The Gold Diggers," is at work on her first picture, "Polly With a Past," for Metro.

Bert Lytell has begun work on his new picture for Metro, "The Misleading Lady."

Gale H. Prod will begin work soon at the Henry Lehrman studios in Culver City.

Dorothy Phillips' new feature has been retitled "Once to Every Woman."

Charles Rosenzweig has been made general manager of the Big U Exchange.

V. P. Maurer has succeeded Wilbur F. Hurst as comptroller of the auditing department of Pioneer.

Broadwell Productions has announced the completion of "The \$100,000 Kiss," the first of the Nick Carter stories.

Mike Weinkirch, manager of the Seattle Strand, has been transferred to the Strand in Tacoma. He has been succeeded at the Seattle house by Charles C. Branham.

The Secretary of State has been notified by the Columbia Pictures Corporation and the B. A. Rolfe Photo Plays, Inc., of their intention to dissolve.

Paul Scardon will direct a new Bessie Barriscale production, "The Broken Gate," for Robertson-Cole release.

William Desmond Taylor will make four super-special productions for Realart during the coming year.

Pathe announces "Hello Uncle" as the title of the latest Rolin comedy series starring Beatrice La Plante. It will be released in July.

Paul Brunet, vice-president and general manager of the Pathe Exchange, Inc., just before he sailed for France, last week, emphatically denied that the Pathe News was about to be amalgamated with other topical reels.

C. A. Meade, secretary of the C. B. Price Company, Inc., has returned from Ohio, where he exhibited the latest Price release, Billie Rhodes in "His Pajama Girl."

House Peters has been engaged to play the role of "Culbertson" in "The Leopard Woman," by Stewart Edward White, Louise Glaum's next production.

The Century Film Company, of Chicago, has purchased the rights of "Through Eyes of Men," from Radin Pictures, for the State of Illinois.

"Man and Woman," with Betty Mason in the stellar role, has been released by Radin and is now ready for State right buyers.

Rosemary Theby has started work opposite H. B. Warner in "Going Straight," for Hampton. In addition to undertaking the task of making her own costumes for "Kismet," in which she will play opposite Otis Skinner.

Eugene L. Perry has been chosen from a list of seven well known motion picture men to act as general superintendent of all pictures taken at the Democratic convention in San Francisco.

"Truth Productions" is the name of the first series of pictures to be released by the newly organized Harry Levey Corporation organized for the making of industrial and educational films.

Joseph LaRose has returned to his old post as production manager for Hugo Reisenfeld at the Criterion, Rivoli and Rialto Theatres.

Hugo Ballin has started work on "The Honorable Gentleman," the first of his own productions.

Rowland Lee is to direct Hobart Bosworth's next picture for J. Parker Reed, Jr.

Harry Kellar is now connected with the Midland Film Company, at Minneapolis, Minn.

W. E. Trow is now manager of the Kansas City Goldwyn exchange.

George Fosdick has been promoted to be assistant manager of the Universal exchange at Minneapolis, Minn.

Louise Glaum is to be seen shortly in a new picture called "The Leopard Woman."

Bessie Love arrived in New York last week for an extended stay.

Frank L. Hudson is in charge of the Atlanta exchange of Associated Producers.

Sol Lesser's production of "What Women Love," starring Annette Kellerman, has been bought by Associated First National for nationwide distribution.

Paul Brunet sailed last week for a six weeks stay in France, aboard the La France.

Robert Thornby has completed work on his seven reel production "Half a Chance," at the Hampton studios.

Henry King is directing "Going Straight," a Hampton special starring H. B. Warner.

Elliott Howe is now assistant director to Henry King, of Hampton.

Charles Fortune has been engaged for the new Eddie Polo serial "Circus Life."

Jack Nelson has been placed under a long term contract to continue the direction of Douglas MacLean.

Joseph Franklin Poland, for the past six months a member of the Ince scenario department, has signed a contract which calls for his exclusive services for a long period.



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## Phil Buyer



The Noted Animal Actor Received offer to play a double for lion and tiger in one of the biggest picture productions ever attempted, entitled "Reincarnation". Address care "Equity".

## AL FOX

Of GEO. WHITE'S "SCANDALS" of 1920, will write special music to order, "a song or a production." AL FOX, Apt. 18, 518 W. 135th, New York City. Phone, Morning-side 224.

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Helen Jerome Eddy is to play in "The First Born" with Sessue Hayakawa.

"A Broadway Cowboy," with William Desmond, and "Man and His Woman," a J. Stuart Blackton production, are slated for July release by Pathe.

I. M. Schwartz has been appointed Chicago manager for the Educational Films and will shortly open offices in that city.

Al Christie is directing the first special comedy in which Harry Gribbon is appearing.

John Zanft, who conducts the theatre operations for William Fox, will sail for Europe July 10.

Leon Errol is the star of "Buggins," one of the Royal Comedies which have been added to the schedule of Reelcraft.

George Schor publicity director of the Rivoli, Rialto and Criterion theatres, is the proud father of a new son and heir.

L. L. Pellerin has bought R. D. Lewis' interest in the R. D. Lewis Film Company which operates in Arkansas, Oklahoma, and Texas as part of the Federated Film Exchanges of America.

"Riding the Winds," first Canyon Pictures Corporation feature, with Franklin Farnum, will soon be finished.

The American Film Company has been denied a new trial against Mary Miles Minter, who was recently awarded \$4,000 as unpaid salary.

Virginia Norden has arrived in New York with a print of "The Trail's End," a James Oliver Curwood story, and "Harriet and the Piper," an Anita Stewart subject.

Robertson-Cole is to eliminate all of its short stuff as soon as the present schedule runs out.

Conway Tearle, who has signed a long term contract to appear as star in National Picture Theatres, Inc., will appear in six National productions a year.

First scenes of "Who Am I," directed by Henry Kolker, were taken recently at the Selznick west coast studios. Claire Anderson and Niles Welch are playing the leading roles.

"Buster" Collier and Theresa Maxwell-Conover have been engaged by Mytron Selznick to play roles in two forthcoming Selznick Productions.

The Frances Edmonte Productions has been formed in Los Angeles, with Frances Edmonte as star. The first six reels will be made in San Francisco and will have George Larkin and Katherine Lewis in the cast.

"Fickle Women" is being state righted by the D. N. Schwab Productions, Inc., at their new offices, No. 117 West Forty-sixth street. J. C. Lewis, director of sales, has already closed with Ralph Clark of the New York First National and with F. M. Fabian of the First National of New Jersey on the picture.

Metro has engaged Waldemar Young, scenario writer, to do four original scripts yearly.

Jennie MacPherson, scenario writer for Cecil De Mille, has signed a five-year contract with Famous Players.

"Man and His Woman," by Shannon Fife, scheduled for release on July 18, will be the fifth J. Stuart Blackton production that Pathe has presented this year.

Macey Harlan has arrived in Los Angeles to play the heavy in Betty Compson's second starring production, not yet named.

George B. Seltz has changed his sailing date with a company of screen artists and technical experts to produce a picture in Spain. They will sail July 3 instead of July 6 on the Canopic, of the Cunard Line, for Gibraltar, across the bay from Algiers, which will furnish locations for the big feature.

Production on the second Pathe serial starring Juanita Hansen was begun June 28 at the George B. Seltz Studios in New York.

Clara Lee has been engaged by Metro for "Hearts are Trumps."

Myrtle Stedman has been engaged by Louis B. Mayer to appear in Anita Stewart's next picture.

Hobart Bosworth and Company have returned to San Francisco to complete the burning of a schooner for a scene in "Bucko MacAllister."

Betty Rose Clark is to appear with Roscoe Arbuckle in his filming of "The Traveling Salesman."

Nazimova is to come to New York to film her next Metro picture.



## THEATRICAL SPORTS

## VITAGRAPH WINS GAME

The Vitagraph baseball team defeated the American Metal Company team by a score of 8 to 1 last week, totalling sixteen hits, while the latter team made but nine. The line-up and score follows:—

Vitagraph				
A.B.	R.	H.	E.	
J. Archer, 2b	4	2	2	1
R. Taylor, ss	5	0	3	0
L. Quick, lf	4	1	3	1
J. McDougal, 1b	5	1	2	1
L. Krummel, 3b	4	0	0	0
T. Darby, rf	4	1	2	0
A. Linde, cf	4	1	1	0
A. Naylor, c	2	2	2	0
F. Mullen, p	3	0	1	0
Totals	35	8	16	3
American Metal Co.				
A.B.	R.	H.	E.	
Lynch, ss	4	1	2	0
Ballinger, 3b	3	0	1	1
Relly, lf	4	0	2	0
Nally, p	4	0	0	1
Cook, 1b	4	0	1	2
Rocher, 2b	3	0	0	1
Wachstock, rf	4	0	0	1
Keene, cf	3	0	1	0
Nebel, c	4	0	2	0
Howell, 3b	1	0	0	0
Totals	34	1	9	6

Score by innings:  
American Metal Co. 0 0 0 0 1 0 0 0—1  
Vitagraph Co. 1 4 0 0 1 2 0 x—8  
Struck out—By F. Mullen 5, by Nally 9.  
Bases on balls—By F. Mullen 4, by Nally 5.  
Two base hits—L. Quick.

## CHICAGO MNGRS. TO PLAY GOLF

CHICAGO, Ill., July 6.—Chicago theatrical managers are to hold a golf contest at the Idlewild Country Club July 16, when prizes will be given to winning contestants.

Peter J. Schaefer is to be the master of ceremonies and the following managers and agents will take part in the event:

H. M. Johnson, Auditorium; Guy P. Hardy, Blackstone; U. J. (Sport) Herrmann, Cort; C. F. Lawrence, Columbia; H. J. Ridings, Cohan's Grand Opera House; J. J. Garrity, Garrick; W. R. Bennett, Great Northern Hippodrome; Edwin Wappler, Illinois; Nat Royster, La Salle Opera House; Wm. G. Tinsdale, Majestic; Rollo Timponi, Colonial; Harry J. Powers, Colonial; John Mooney, Powers; Charles Thannhausen, Studebaker; Abe Jacobs, Olympic; Wm. Singer, Princess; Wm. Roche, Palace Music Hall; Aaron Jones, Adolph Linick and Pete Schaefer (Jones, Linick & Schaefer); Harry Singer, State Lake; J. J. Rosenthal, Woods; Frank A. P. Gazzolo, Imperial; Thomas Edward Beatty, Englewood; R. E. Rayfield, Calumet; Jack Clark, Empress; Frank J. O'Donnell, National; Charles Donahue, Star & Garter; Warren Irons, Haymarket; Marcus Heiman, American; Asher Levy, Lincoln; J. W. Roth, Kedzie; Joe Pilgrim, Academy; Lewis F. Newhafer, Ed. Rowland, Sam Kahl, Harry Asher, Max Asher, Frank Schaefer, Fred Schaefer, Art Schoenstadt, Nate Asher.

## N. V. A. STARTS TOURNAMENT

The N. V. A. will run a golf tournament for recognized members July 26, 27, 28, 29 and 30 and present prizes to the winners. The links have, as yet, not been definitely arranged for, but an effort is being made to have Percy Williams donate the use of his grounds at East Islip, Long Island. Details of the match follow:

Monday Morning—Qualifying round. Eighteen holes played. Prize for low score.

Monday Afternoon—First round. Men singles consist of three flights.

Tuesday Morning—Second round. Men singles.

Tuesday Afternoon—Men's foursomes. Eighteen holes medal play.

Wednesday Morning—Semi-finals. Men's singles.

Wednesday Afternoon—Men's handicap singles.

Thursday Morning—Men's finals for all flights. Championship flights, thirty-six holes match play. Remaining flights eighteen holes.

Friday—Men's four balls, foursomes, counting best ball for low-score medal play.

Entries must be in the hands of the committee on or before July 21. Every member of the N. V. A., whether lay or active, is eligible to play. This will include all managers who have already entered their names.

The committee in charge consists of Charles Irwin, Johnny Small, Jack Kennedy and Chairman Boyce Coombe.

## GRIFFITH ORGANIZES BIG CO.

One of the largest companies in the point of capitalization ever formed in the film industry came into being last Thursday when D. W. Griffith, Inc., was granted a charter by the Maryland State Tax Commission, with a capitalization of \$50,000,000.

The new organization, solely a producing one, will offer to the public 125,000 shares of Class A stock and 375,000 shares of Class B stock, the issues to be eventually listed on one of the stock exchanges. Most of the pictures which it will produce will be distributed through the United Artists, the company with which Griffith is identified, together with Douglas Fairbanks, Mary Pickford and Chaplin.

Griffith has emphatically denied the statement that he purposes buying a chain of theatres. He says that he never has been and never expects to be interested in buying or operating theatres, or of taking any other steps which would give him control of the exhibition of pictures. His main purpose, he continued, is to be solely a producer, except at such times as he may wish to have personal control of the exhibiting of his own productions with special music and staging features.

The new corporation, it has been announced, does not mean any change in the Griffith plans.

The financing has been accomplished through the banking firms of Counselman and Company, of Chicago, and Bertron, Griscom and Company, of New York.

The executive offices will be continued in the Longacre Building and production headquarters at Mamaroneck. Griffith's contract or relations with United Artist Corporation, his present distribution medium, are not affected.

The officers of the new corporation are D. W. Griffith, president; Albert L. Grey, general manager; J. C. Epping, business manager; Albert L. Banzhaf, general counsel. The tentative board of directors is given as follows: Albert L. Grey, J. C. Epping, Robert Edgar Long, T. W. Jones, J. A. Manning and John Powers.

## A. &amp; H. BUILDING AGAIN

SAN FRANCISCO, July 6.—Ackerman and Harris have closed a deal here for the erection of a \$1,000,000 combination vaudeville-picture theatre. A fifty year lease has been taken on a site at Post and Powell streets. The total ground rental for the property is \$3,500,000.

The structure will be five stories and will be known as the Union Square Theatre. It will have a seating capacity of about 3,000. This house will be the first to offer the Loew-Ackerman and Harris brand of "big time" vaudeville. Construction will begin within thirty days. The structure will be finished in eight months.

Adjoining the theatre will be an Ackerman and Harris Candy store.

## TROUBLE OVER ADVERTISING

ATLANTIC CITY, N. J., July 5.—A. H. Woods got into a little difficulty last week when opening the Will Morrissey Revue at the Woods Theatre, when he placed an order for some space in the *Atlantic City Daily Press* with which the theatre managers of this city are at war. After the order was placed, he was approached by several managers, who explained to him what the situation was and he is then said to have canceled the order.

Whether Woods will remain on the side of the managers or advertise regardless of their wishes, is unknown, but there are a number of people who would not be surprised to see ads of the Woods theatre appear in that paper.

## GALLO SUED ON COAST

SAN FRANCISCO, July 5.—Lawrence A. Lambert, head of the Western Musical Bureau, of Portland, Ore., has brought suit here in the United States District Court for \$21,733.18 damages against the Gallo English Opera Company.

Lambert alleges breach of contract, contending that he entered into an agreement with Gallo whereby the latter's company was to play a fourteen week engagement at Ye Liberty Theatre, Oakland. He sets forth that the company played only five weeks.

## WOODS OPENS "BATHROOM" PLAY

ATLANTIC CITY, N. J., July 5.—"The Sacred Bath" is the title of the second play presented at the Woods Theatre here since it was taken over by A. H. Woods. It was written by Crane Wilbur, former motion picture actor.

Palm leaves, dancers and an aviator figure in the proceedings. Hazel Dawn wears feathers that hardly could be said to give her a bird-like appearance, though the locale of the dramatic fantasy that Crane Wilbur has woven out of his gray matter has to do with a couple flying off into the clouds, from which they had looked for rain in vain.

It's James Gleason who plays the aviator, and, at times, he managed to inject a great deal of humor into his role. He it is who "lights" on the Island of Paka-puka, finds a goddess sitting on her throne in the sacred temple, where her subjects are getting ready to burn her because she has been unable to invoke the gods to pour forth rain, and finally, after getting the answer "yes" to his proposal of marriage, makes off with her and presumably lives happily ever afterwards.

There is a sacred bath that figures, of course. It has to since the play derives its title from the old tub. But it is also interesting to note that the original title for the play was "The Winged God," from which it may be gleaned that the old boy must have owned an air machine.

There is a prologue which has to do with a shipwreck. There are some funny lines and funny situations, but, in the main, there is a play called "The Sacred Bath," which was presented by A. H. Woods and which had its premiere here last night.

## PATHE HAS EIGHT SERIALS

In the year commencing August 15, when "Pirate Gold," produced by George B. Seitz, will be released, Pathe will release eight serials. The schedule provides for two starring Ruth Roland, one starring Juanita Hansen, one with a cast including Juanita Hansen, Warner Oland and Marguerite Courtot, one made by George B. Seitz with Marguerite Courtot as star, one made by Seitz starring June Caprice, and two starring Charles Hutchinson.

## BRITON ELECTED PRESIDENT

Sumner C. Briton was last week chosen for the chief executive office at the first organization meeting of Sumner C. Briton, Inc., recently formed for the purpose of making super features. George Cochrane was elected vice-president, in charge of production. Norman Whiteside was elected Secretary and Treasurer and the three will also constitute the Board of Directors.

## BILL JEROME HAS A HIT

Bill Jerome, who for the past twenty years has been turning out song hits with remarkable regularity, has a new one well under way with the Harry Von Tilzer house. It is called "That Old Irish Mother of Mine," and it not only is being received with much enthusiasm among vaudeville singers but is one of the best sellers in the Von Tilzer catalogue as well.

## WILL RELEASE 36

The Robertson-Cole Company will release a minimum of thirty-six productions during the 1920-1921 season and all of them will be termed "super specials." Among those listed for Fall release are "Kismet," "The Mischief Man," "The First Born," "So Long Letty!" and "S13." Each star will make four productions only during the coming season.

## MARTIN WITH "PASSING SHOW"

CHICAGO, Ill., July 2.—Al Martin is with the "Passing Show of 1919," working with Jim Barton at the Garrick Theatre. Lottie Lee will join next week.

## PUBLISHING LLOYD LOVE AFFAIR

LONDON, July 3.—Pearson's Weekly has started to publish a serial love-story, dealing with Marie Lloyd's love affair.

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## PILCER'S HOUSE ASTOUNDS

PARIS, July 1.—Among the many handsome ateliers of the Invalides Quartier, the one considered to be the "show place" of all is the palatial residence of a Russian Grand Duke before the war, but now the home of Harry Pilcer, the dancer. The death of the former put the property on the market and when it was bought in scarcely any changes had to be made to add to its perfection.

It is situated on the eighth story of a stately building and from its balconies one can get a beautiful panoramic view of the French capital. The lower of the two floors which comprise the entourage has a dining room capable of seating forty persons. It is adjoined by a salon sixty feet square.

The bedrooms are all done in exquisite taste, that of Pilcer being in Chinese lacquer, with a huge four-poster bed draped in hangings of scarlet and dull gold. The duplex studio is equipped with its own heating apparatus, two sunken baths and entrancing lighting effects. The salon has, upon its tessellated surface, eleven tiger skins, while the dais, leading to the upper story, has the mounted figure of an enormous wolfhound on guard.

## TO FILL SEVEN THEATRES

LONDON, Eng., July 3.—Grossmith and Laurillard have issued their statement for next season and it includes the operation of seven theatres, five owned by them and two leased.

The theatres owned by them are The Adelphi, the Gayety, The Shaftesbury, Winter Garden and His Majesty's.

## DEATHS

JOHN A. RIGNEY died Friday, June 25, at the home of his sister in Goshen, Ind., as the result of a siege of influenza contracted a year ago. He was in his early thirties and had played roles with many leading companies.

TONY O'SULLIVAN, connected with the Mack Sennet Company, died at his home, 1271 Morris avenue, the Bronx, of heart trouble last Sunday.

JAMES A. HURLEY, fifty-two, a circus clown, died in Bellevue Hospital early this week, after a lingering illness. Hurley ran away from home at an early age to join a show. For twenty years he appeared with the Barnum and Bailey Circus as "James Rossi." Later he appeared in vaudeville with Weber and Fields and also under the management of Oscar Hammerstein. He retired from the Ringling Brothers show two years ago. He is survived by two brothers, one of whom is on the vaudeville stage.

CLARENCE E. HOLT died at his home in New York on Monday of this week, following a short illness. He was stricken two weeks ago while appearing in Boston with the "Honey Girl" show.

Holt started his stage career with the old Boston Museum Stock Company thirty-six years ago. Since that time he has appeared many times with Nat Goodwin, and in a score or more of Belasco productions. He was a member of the Lambs, Green Room and Players Clubs, as well as the Equity Association. He is survived by a widow, Anne Blanche, an actress; a daughter, Vivian Holt, also on the stage, and a son, Guy Holt, a publisher.

## LETTER LIST

GENTS.		
All, Ambark	Kastendick, Wm. C.	Cottrell, Miss
Allen, W. F.	Kagust, J. C.	Fish, Elenore
Boed, Al	Kob, J. W.	Halch, Lois
Bedford, Pep	Le Ferre, Geo.	Hastings, Ruth
Burkhardt, W. C.	La Cosie, Harold	Harding, Olive
Brissons, The	Lorings, Richard	Hahn, Mrs. Rich-
Brown, Wm. M.	Morris, Andy	ard J.
Burton, Ned	Maddock, F. L.	Kingsdon, Doris
Baugh, Jas.	Mills & Smith	Luker, Mickey
Chenot, Geo. A.	McShane, Jack	Lening, Miss
Collins, C. W.	Morrison, Steven	Lewis, Faye
Curtiss, Jack	Mull, Luther	(Pkg)
Dwyer, Jas.	Mutton, Ed	Leveaux, Jean
Clay, Richard	Onso, Tom	Mills, Betty
Daub, Belle	Opel, Harry	McCarthy, Kittle
Fay, Gus	Reynolds, Duke	Moore, Ruth
Flynn, Irving	Reynolds, Roy	McLean, Christie
Fertie, Mike	Rice, Jack	Morley, Loretta
Fulton, Jas. I.	Strause, Dick	Malvern, Babe
Gibson, Jack	Tafan, Milton	Norris, Anna
Gorman, Richard	Winters, Sid	Owen, Flo
Gillette, B.	Yorke, John	Pick, Jas., Mrs.
Hahn, Richard J.		Ryan, Mary
Holden, Wm.,		Russell, Bunnie
Mrs.		Stanley, Dorothy
Hillman, F. P.		Shipman, Cecelia
Hills & Hale		Terry, Janet
Johnson, Harry C.		Thornton, Mrs.
Jones, Gatty		Harry
Jones, Chas. E.		Wills, Kate H.
Keller, Geo. W.		West, Midge
Kebae, Chick		Zehlike, Mattie



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1472 Dave A. Hoffman.....Song and Titles	1483 Webster E. Busey.....Lyrics
1473 Oscar Snyder.....Lyrics	1484 Ray Hibbeler.....Parody
1474 A. W. Johnston.....Lyric	1485 Calvin & Thornton.....Material
1475 Lewis & Martin.....Act	1486 Geo. Lambert.....Title
1476 Alfred R. Huty.....Scenario	1487 Chas. E. Taylor.....Title
1477 Curley Adams.....Lyrics	1488 J. A. Brex, Jr.....Songs
1478 Sidney B. Holcomb.....Lyric	1489 Sidney B. Chase.....Playlet

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